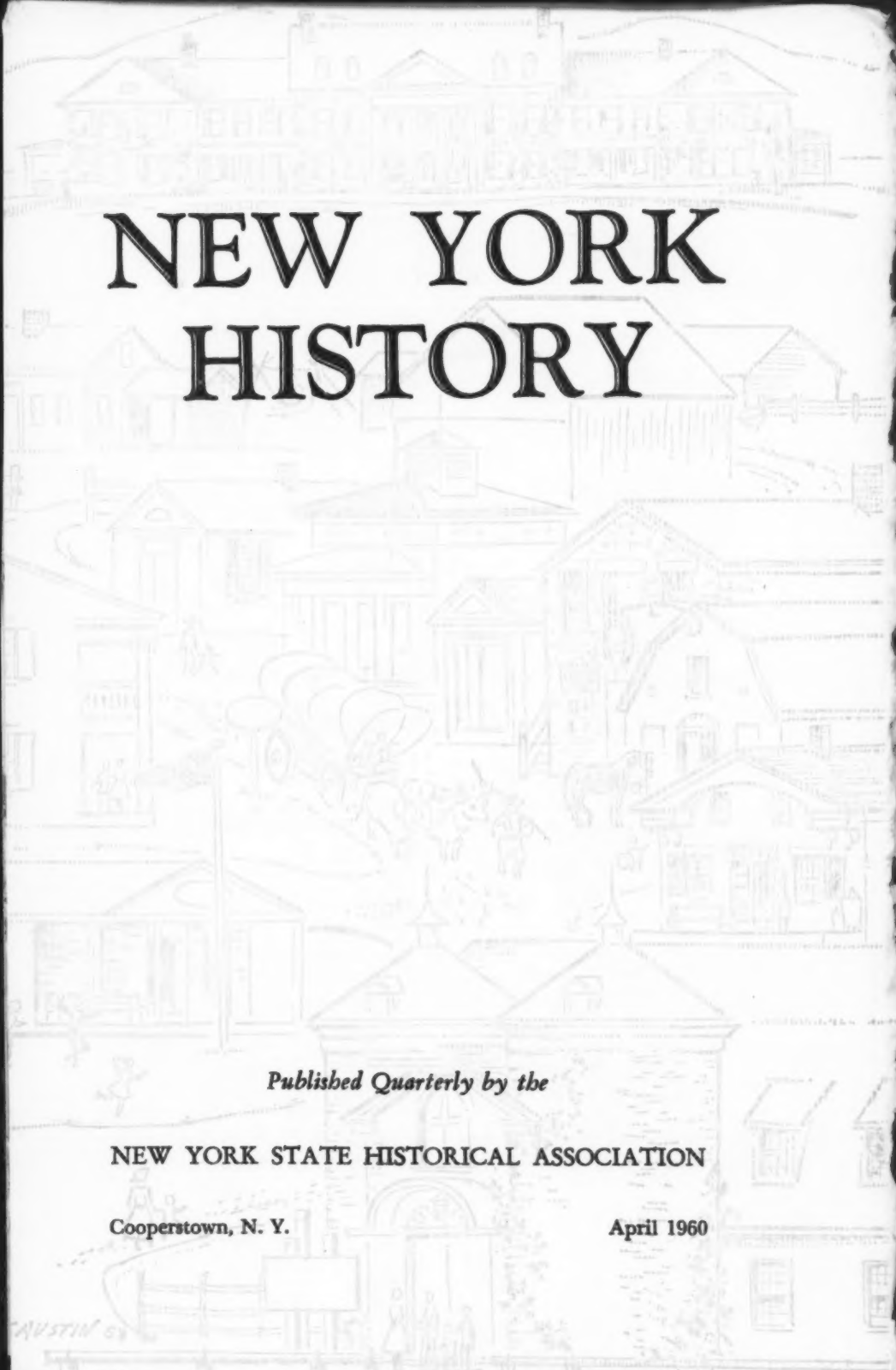
NEW YORK HISTORY



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Contents

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NEW-FOUND FOLK ART OF THE YOUNG REPUBLIC

AGNES HALSEY JONES
AND
LOUIS C. JONES

MR. AND MRS. WILLIAM J. GUNN AND THEIR COLLECTION

In the spring of 1958 the Boston papers announced the death of Mrs. William J. Gunn. Beyond the circle of her intimate friends this news had little meaning. In the world of museum personnel and private collectors interested in American non-academic painting, no one so much as lifted an eyebrow. No one, that is, with one exception. Down in Fairfield, Connecticut, Miss Mary Allis, the scholar-dealer, remembered that back in 1931 she had met Mr. and Mrs. Gunn and learned that they were making a collection of American painting of the type now widely known as "folk art." Mr. Gunn had died in the early 1950s. With characteristic energy and insight Miss Allis was soon in touch with the lawyers of the Gunn Estate, and almost before she knew it she was in possession of a collection of American paintings which significantly enriches our understanding of this aspect of our cultural history.

Mr. and Mrs. Gunn were a childless, well-to-do couple who collected many things besides paintings—*chinoiserie*, fine furniture, 17th and 18th century books, and cats. Their collection of American primitive paintings numbered more than 600, of which three were in their house and the balance stored in the barn. Many of the paintings had been taken out of their frames, a fair number were cut off their stretchers. The dirt of bats and birds had dropped on them and when the barn was painted some of the paint had splattered on the pictures. It was, one gathers, the thrill of the hunt that gave the Gunns their greatest satisfaction. One friend reported that they would say, "Well, where shall we go looking for pictures today?"

Over a period of twenty-five years, collecting around New England and New York, and perhaps even in the west, the Gunns gathered uncritically, but obviously with enthusiasm, a remarkable cross-section of American primitives. They kept no notes; apparently they were uninterested in any research on the paintings. Nor were they interested in their physical condition.

Once Miss Allis owned the collection she turned to Mr. Stephen C. Clark, Chairman of the Board of the New York State Historical Association, and the person chiefly responsible for its remarkable growth during the last two decades. Mr. Clark decided to buy the lot with the intention that all of those that fitted into the collection at Fenimore House, the art museum of the Association in Cooperstown, would be added to the distinguished folk art collection there.

That collection was started in 1949 when two galleries were opened in the lower level of Fenimore House; it consisted of thirteen important pieces that had previously been owned by the late Elie Nadelman and Mrs. Nadelman, and a number of items which were already in the possession of Fenimore House and The Farmers' Museum. In the spring of 1951 Miss Allis negotiated with Mr. Clark the purchase of the extensive collection of primitive paintings and folk art in wood, metal and stone made by Jean and Howard Lipman. The items from the Nadelman Collection, combined with 218 items from the Lipman Collection, and various pieces which had been added one by one since 1950, had made the American folk art collection at Fenimore House one of the most important in the country. It was a collection strong in woodcarving, historical paintings, small watercolors, theorems, still lifes, and needlework, but not particularly strong in portraits or landscapes. The acquisition of the Gunns' collection, of which it was finally decided to keep about 175, broadened the coverage so that Fenimore House now offers the visitor a clear concept of the popular taste of the American people in the 19th century as it was expressed by men and women who were not trained in the academic tradition.

The present show, "New-Found Folk Art of the Young Republic," is an exhibition of 81 of the 175 new paintings. This is the first time the public has seen these pictures; so far as we can learn almost none of them had been so much as photographed. The remainder is being prepared for eventual exhibition.

When the paintings arrived at Cooperstown in June of 1958, we had almost no information about them: no records, no leads as to where the Gunns had bought them, and no idea with which dealers they had done business. They had tended to act anonymously, dropping quietly into a shop, buying what they liked with cash, and sending an employee to pick up the picture the next day. Thus the name of Gunn was not generally associated with the collecting of these paintings.

A few of them were signed or inscribed on the back; a few others, like that by Joseph Davis (No. 63), were by hands unmistakably recognizable. But in most cases we had only the picture itself from which to draw our conclusions, and throughout 1958 and 1959 we took into the storage area visiting scholars, collectors, dealers, social historians, museum people, and anyone else who might have information or clues. In January, 1959, we held a Conversational Week-End for art historians and hung on the walls and placed on the floor, helterskelter, as many paintings as we could, asking questions, comparing notes, pumping these friends to see what we could learn. We are profoundly grateful to all those who have been so generous with their suggestions and cooperation.

Despite hundreds of letters and many hours in libraries, it must be admitted that our body of information is still thin. This preliminary catalogue should be viewed as an interim report rather than the finished work we would have preferred. Of the 81 pictures shown here, 51 are by anonymous painters. Among the portraits, most of the sitters remain unknown. As for the landscapes, we have had great difficulty in determining the scenes except where they are based on identifiable prints. It is our hope that visitors to the museum

and readers of this catalogue will feel free to suggest to the authors names of artists, sitters, or locales, so that our records may gradually give more meaning to the collection in terms of social and art history.

The size of the present showing was determined by the amount of space we had available, namely, the second floor of Fenimore House. Another factor was the necessary conservation of the paintings, none of which could be hurried. About 60 canvases had to be cleaned and otherwise conserved, a work which fortunately was in the skillful hands of Caroline and Sheldon Keck.

The exhibition is organized along chronological lines, starting with the late 18th century pictures at the north end of the building, moving gradually to the paintings of the Civil War period, which are hung in the south hall. In the catalogue, the same chronological pattern is followed for the anonymous pictures; the work of known painters is arranged alphabetically. A little more than half of this exhibit falls within the period from 1825-50, just before photography replaced the palette and brush, when the number of itinerant painters, local limners and enthusiastic amateurs was at its flood tide.

We feel that the opening of this, the first part of the Gunns' collection, contributes significantly to the never-ending reevaluation of American culture and the history of American taste. It brings to the attention of collectors and scholars a dozen new names to be watched for; it expands our knowledge of previously recognized artists; and it sets up a number of anonymous but very easily identified styles for future reference. There is a range and variety of pictures here to strengthen the hands of scholars who would chip away false dogma about the American past. Anything is of value which reminds us that it is as difficult and dangerous to generalize about our ancestors as about our own generation.

AMERICAN FOLK ART

The paintings in this collection can, for the most part, best be described as "non-academic," a word which, unfortunately, falls sharp and acid from the tongue. Intellectually it is right; aurally it is wrong. With all its handicaps, we have preferred the term "folk art." We are aware that for many this evokes an image of the peasant art of Europe with its stylized designs, or, at best, of the decorative arts of the Pennsylvania Germans. Oddly enough, if we used the Americanism, "the folks" (e.g., Art of Our Folks), it might seem more acceptable to those who insist that because we have never had a peasant class in America, we therefore had no folk art.

Actually, over the last three decades "American folk art" has come to be used as an all-inclusive term to describe many different kinds of painting and other forms of art created for the artistically less sophisticated segments of the public: a public which in later times was satisfied with daguerreotypes, photographs, chromos, steel engravings and lithographs. Generally speaking, this was an art created by and for men and women only vaguely aware of the academic tradition which had come with us from Europe.

There are a number of synonyms for "folk art," but each is either too narrow or too variable in its connotations. "Primitive art," for example, might refer to certain 13th and 14th century Italian paintings, or to tribal art, as well as to most of the pictures in this exhibition. "Amateur" applies accurately enough to works by the clergyman's wife, Mrs. Bascom (Nos. 52A and 52B, 53A and 53B), and by the druggist Charles E. Beckett (No. 54); but too many of the others were, quite literally, by professionals: artists who painted for a living.

"Schoolgirl art" is another term that covers a limited group of pictures: those which resulted from classroom instruction or were copied from illustrations in popular drawing books. Private schools for girls included drawing, watercolor, and embroidery, and, of course, handwriting, as essentials of the

curriculum. Memorial pieces and landscapes were being taught early in the 19th century, while a watercolor like *Venice* (No. 19) reflects a later development.

The terms "provincial," "country," and "county" painting all contribute an idea which is pertinent to most of the art we are discussing. The notion of a good, competent artist, working apart from the main artistic influences of his time, applies accurately to such men as Deacon Peckham (Nos. 74 and 75), John Brewster, Jr. (Nos. 56 to 60), Stock (No. 78), or the Anonymous artist of *New England Faces* (Nos. 2 and 3). Yet from an international point of view the early works of Copley, West, and Stuart were also "provincial."

So we come back to "folk art," a term with disadvantages but one which, through usage, has come to encompass all these other terms. At this point, however, we should make two observations: in this catalogue there are four paintings which are not by any stretch of the imagination "folk," and two which are not "art." Charles Bird King's *Ropewalk* (No. 72), Anonymous *Lady in a White Bonnet* (No. 14), Ferdinand Richardt's *Emporium of Indian Curiosities* (No. 77), and the Anonymous *Negro Child* (No. 15) can be used as yardsticks and as reminders of what the competent academic artist produced in contrast to the work of his less highly trained contemporary. At the other end of the scale there are some paintings which seem to us far more interesting as documents than works of art, notably *The Enigmatic Foursome* (No. 20), and *Civil War—Symbolic Panorama* (No. 48), both anonymous.

The majority of these paintings was probably done in villages and smaller towns rather than such centers as Boston, New York, and Philadelphia. While we know remarkably little about most of the artists, we can draw certain general conclusions from the biographies of those painters about whom we do have information. Some were self-taught but many others were trained craftsmen in the decorative arts—sign painters, or wall and floor decorators, who expanded their business offers to include likenesses and landscapes. We assume that not a few of these anonymous artists could have

advertised, as did William Matthew Prior, that they did ornamental painting, re-japanning of old tea trays, drawings of machinery, as well as "side views" (profiles), and portraits. Men like Prior were professionals who painted whatever came to hand, whether it was a face or a chair, a landscape or a clock. They grew up in the craft tradition, learning to handle a brush and paint, not as taught in the art schools of Europe but in the workshops of American decorators. This training often included a workmanlike knowledge of the materials of the trade, a knowledge not always shared by the non-artisans who painted primitives. A craft-trained artist had a chance of using proper materials (that is, canvas, priming, pigments, and so on) in ways that gave his pictures a fair likelihood of longevity. Untrained individuals too frequently used materials that were physically, chemically, and mechanically unsuitable, and some marvelous creations have been lost because of this.

Folklore is everywhere, and there are three pieces of folkloristic "information" about American folk art that almost everyone has heard and believed. Most innocuous is the idea that all primitive artists were itinerant. Many were, but some stayed home, particularly those whose principal income came from another line of work.

More insidious is the notion that paintings found on curved panels were done on old coach door panels. The present writers are aware of no certain example. Any panel painted on one side and left bare on the other will tend to curve on the grain of the wood.

The undoubted queen of folk art fables is that the industrious artist painted bodies all winter and travelled with them in a wagon in the milder months, filling in the heads to order. It's an appealing idea, and seems to prove business acumen and Yankee thrift. How far back it goes is not yet known, but it received impetus through the writings of some scholars in recent years, and even that knowledgeable historical novelist, Esther Forbes, chose cheerfully and deliberately to use it in her delightful story of an itinerant American painter, *Rainbow on the Road* (Houghton Mifflin, 1954).

Be that as it may, there is not so much as a single piece of evidence to support this widespread notion. There is no published or publicly-known letter, diary, account book, or newspaper mention of any such practice. There are no headless, formula bodies. Quite the opposite: there are many heads without bodies, for portraitists, generally, start with the head, and some don't finish.

Nor is it valid to argue that so many of the sitters wear identical clothes and are identically posed that the bodies must have been painted ahead of time. In fact, sameness of pose and costume is an old tradition honored even by kings and queens. Academic painters of the greatest gentry were accustomed to show engravings of famous original portraits by artists like Lely and Kneller, from which their patrons selected pose, hairdress, costume, jewels, often even pet animals. And more than one socially correct artist supplied an actual gown. Little wonder that a country or small-town artist should also depend upon his formulas to increase his production per hour.

Many of the pictures in this collection derive from older painting traditions or can be traced directly to contemporary prints and drawing books. We know of four already (Nos. 16, 23, 42 and 68), and it must be presumed that there are others copied in greater or lesser degree from prints. This is no denigration of the work. Often the derived picture exceeds the original in quality. The publication of W. H. Bartlett's *American Scenery* in 1840, with more than 119 engravings of American scenes, must have had a tremendous influence on Bartlett's American contemporaries, because paintings after his prints are one of the standard commonplaces in this field. Of the Gunn paintings which we have retained there must be at least a dozen examples, two of which we are showing this year: *Crow's Nest from Bull Hill* (No. 23), and *The Narrows from Fort Hamilton* (No. 42).

There is such tremendous variety of styles in this collection that any generalization can be riddled with exceptions. But one might watch for a tendency toward flatness, a deficient understanding of perspective and of the techniques

by which artists of the western world have best shown roundness of form and gradations of distance. At times the artist seems to have drawn an outline and filled it in, as in *Lady with a Nosegay* (No. 64) or the work of Mrs. Bascom (Nos. 52 A and B and 53 A and B). Spatial relationships and the expression of the play of light are on a literally primitive level in these. Portrait painters had difficulty not only with perspective but with draughtsmanship, particularly when it came to depicting ears and hands. As for pose, the everlasting problem of what to do with hands is solved in many ways, some of them rather amusing. The frequency with which a sitter is holding a rose is, we suspect, as much due to the difficulty of painting the human digits as to the various reasons for including roses.

These technical deficiencies are handicaps only if one's concept of painting is entirely derived from the conventional art of the Western world as it has developed since the Renaissance. Just as there was a tradition of singing that had nothing to do with singing schools and just as there has always been a narrative tradition that had nothing to do with formal literature, so there have been, certainly in this country and probably in Europe, painters who continued to portray what they saw and experienced, despite the fact that they were to a large extent out of touch with the fashionable and academic traditions of their time.

Despite the limitations we recognize in the American primitives, we find ourselves confronted with paintings which are remarkably satisfying. There is often a freshness and vigorous directness which is compelling. The men and women who produced these portraits give us not only esthetic pleasure but a sense of character and personality. Consider, for example, the two pastels which we have called *New England Faces: Husband and Wife* (Nos. 2 and 3); the most limited imagination immediately goes to work filling out the biographies and frustrations of this couple. These pictures illustrate a characteristic of American primitive portraiture, the tendency of the artist to treat the subject as he saw him, not as a symbol of his class with individuality erased. While

some of the children are beautiful impressions of innocence, others stare out at us with all of their physical deficiencies recorded—their rickets, their malnutrition, their squinty eyes. The results are documents which give us a better sense of the people and their lives than we can gain from the formal portraits or the romantic genre paintings of the same period. The emphasis is on what the artist has to say rather than how he says it, on content rather than style. Yet over and over again these artists unconsciously achieve a stylistic success.

How do we evaluate American so-called primitive art with relation to the great traditions in the fine arts? The best of the sophisticated artists are not, of course, surpassed by the efforts of our relatively untrained artists, but once in a while an individual will surmount all technical limitations and claim a unique eminence. Because of the sharp break in the academic tradition which began with the Impressionists, our generation is better able to understand and enjoy these paintings than were the generations immediately preceding ours. Indeed, it was artists like Picasso, Gauguin, Modigliani, Van Gogh, and Matisse who prepared our eyes to see and our minds and emotions to appreciate this material without the shamefaced prejudices which sent the paintings into attics and storerooms, or worse, in the late 19th century. It is no accident that our American primitives were rediscovered by very modern European artists in the early 20th century, and have become popular here only in the last generation.

NOTES ON THE PAINTINGS

1. ANONYMOUS. John Whorf.

This painting, the earliest in the collection, derives from a mid-18th Century tradition of portraiture. Collateral descendents own a companion portrait of John's sister, Priscilla, said to be done in identical style.

2. and 3. ANONYMOUS. New England Faces.

This pair of pastels is not the work of a primitive painter but of a provincial artist whose skilled hand was directed by a highly intuitive mind; these are documentaries and lack the urbanity which would have glossed over the intense emotions of two such beleaguered souls.

In determining the artist's name, it may be well to compare this pair of pastels with the portraits in oil (or pastels, if there are any) by such hands as John Mare, McKay, the unknown hand which produced *John Mix* and *Mrs. Ruth Stanley Mix* of the Abby Aldrich Rockefeller Folk Art Collection, and especially John Mason Furnass.

4. ANONYMOUS. "That's My Doll!"

5. ANONYMOUS. Baby with Fruit.

These two pastels of children we date about 1805. *That's My Doll* is unusual because of its action, the sense of youthful violence which is rare in early portraits and particularly unusual in a pastel. As for No. 5, one wonders if the fruit at the viewer's left side may derive from a stencil such as was used in the theorems so popular about this same period. The child's pointing hand is an amusing echo of this same formalized gesture, well known in the portraits of statesmen and kings of earlier centuries.

6. ANONYMOUS. The Artist's Wife.

7. ANONYMOUS. The Artist.

We assume that *The Artist* is a self-portrait and that its companion piece was painted by the same hand. These are arrogant, calculating, sensual faces, people to whom the externals of life matter greatly. She flaunts her frenchified gown and her striped

knit underwear, suggesting each line and contour of her figure. The chairs are the fashionable Fancy Sheraton and what we gather to be their imported wallpaper borders are as chic as her underpants.

The artist himself has made some changes in the wife's portrait. He raised the arm to be above the chair and now the design of the wood shows better; once there were pleats and decorations on the skirt which he eliminated. The rough design on the wall behind her may well have been made by finger painting. The strong yellows of the background, the large size of the canvases, the direct and penetrating gaze of the sitters, the fleshy spirit which dominates them, all make this pair a striking answer to those who think of all early Americans as products of the Puritan tradition.

8. ANONYMOUS. Young Man in a Gray Linen Suit.

Few children in American portraiture speak as distinctly to the 20th Century viewer as does *Young Man in a Gray Linen Suit.* One cannot escape the feeling that as soon as he is able to get free from the artist, he'll change those clothes and go out and break somebody's window. This is a clean, uncluttered canvas, decorated by the severe, grained table, the mongrel dog, the leather-bound book, the summer suit. Nothing can detract from the universality of the subject who is all boy, eternal boy. It is no accident that from the moment of his arrival in Fenimore House, the staff called him, "Butch".

9. ANONYMOUS. Mrs. Starke's Brother of Troy.

All we know about this pastel is the pencilled notation on the stretcher, which we have quoted for a title. Three boys in this collection have hammers like his; they look like upholsterers' hammers but apparently were a fairly common toy.

10. ANONYMOUS. The Mariner.

The Mariner has an archaic flavor: the painted oval around the figure, for example, is from an older tradition. The oval forms are repeated throughout the portrait; the outline of the face, the eyes, the ear, the drapery, produce a strong rhythm on the canvas, and yet within this rhythm the man's personality is revealed with extraordinary delicacy. We have located no other paintings by this hand, though it was clearly not an inexperienced one.

11. ANONYMOUS. Mother and Child in White.

There are four pictures in the exhibit (Nos. 11, 37, 40, 63) which show parents with children in most interesting ways. Each of these paintings is successful in its own fashion. *Mother and Child in White* is remarkable for the success with which the artist has conveyed the mother's beauty and personality in contrast to his failure with the baby's portrait. The flower, a pink, in the baby's hand is a tradition that goes back at least to the Italian Renaissance. Again the artist is anonymous, but he belongs to the same tradition as the Kent and Border Limners.

12. and 13. ANONYMOUS.
Two Armies Before A City: Fireboard.

Because the detail in this fireboard is so interesting we have shown it in two sections with a slight overlap. The armies on the left and right wear quite different uniforms, those on the left red, those on the right green; the horsemen wear red; the carriage is occupied by a lady. The flag on the ship in center right, which at first glance seems to be American, is of yellow and red stripes and there is no surety that it has a field of stars. The architecture both in the citadel at the left and in the towering building in the center is unidentifiable. The ship apparently being sunk by a whale beyond the bridge offers one more puzzling detail. We find no source for this scene. Forced to guess, we might suggest that it is an imaginary portrayal of some foreign battle during the Napoleonic era.

14. ANONYMOUS. Old Lady in a Bonnet.

This painting and *Negro Child* (No. 15) are not primitives at all. Though the hands of the *Old Lady* are rather crudely painted, the over-all effect and especially the face and bonnet are skillfully managed. The artist has shown his subject in a clear, cool light that recalls Copley's American work sixty years before. Even the commanding expression and direct gaze are reminiscent of Copley, though the costume, of course, is readily datable as c. 1830. One wonders if perhaps the *Old Lady in a Bonnet* is not the late work of a painter who trained in 18th century Boston, and continued in the manner of his youth despite the changes in popular taste. Both portraits have much of the feeling of the earlier period; they are by sophisticated artists with command of the problems of light and its more complex manifestations.

15. ANONYMOUS. Negro Child.

This child's portrait is one of the finest of a Negro sitter in early American art on public exhibition. It is notable as an absolutely straight presentation of a *person*: no talking down, or up, no romanticizing or caricaturing. The interest is altogether in character and the intrinsic beauty of the head. The artist omits all but head and shoulders. The background is an airy, neutral foil, in the manner of Stuart. Little is known about the picturing of Negroes before the late 19th century, and we can only guess at how this child came to be painted – perhaps as the child of prosperous parents, long free; as ward of an Abolitionist white family; or possibly as the child of a respected slave or employee.

16. ANONYMOUS.
Pennsylvania Mill with Conestoga Wagon.

The source of this painting is a drawing instruction book by Frederick Eckstein. For comparison with the original see *Old Print Shop Portfolio,* January, 1952, where it will be found that the stronger emphasis is on the wagon, whereas our painter has been more interested in the over-all landscape, making the wagon but one of many details. Also, he has added one or two rather imaginative things of his own: the woodsman who is sawing in the lower left hand corner does not appear in the print at all, and the type of tree beside him is quite different from the original. The brush strokes imitate needlework stitches.

17. ANONYMOUS. Smith Memorial.

Comparatively speaking, the Gunn collection contained very little schoolgirl art. *Smith Memorial* derives from a late 18th century English tradition which blossomed into full flower in this country with the death of Washington in 1799. In the years following, all the lachrimosity of the Romantic movement found expression in the memorial pieces which young ladies were taught to do in school, and which some of them kept on doing long afterward. *Smith Memorial* is by a hand that has left us other similar watercolors, all characterized by a great crispness; there is one in the Garbisch Collection and at least two others in private collections. The colors are still very fresh and clean and the foliage of the trees is done in such a way that, like No. 16, it, suggests the tradition of needlework so popular in the previous generation. Gold highlights and the handwritten pieces are pasted on the scene.

18. ANONYMOUS. Town on a River.

This watercolor gives the impression of having been done by a talented schoolgirl who used a print for her source, but the location of the subject escapes us. The various prints of the Ox Bow on the Connecticut first came to mind, but the lay of the town is wrong. It may be a spot farther north on the same river.

19. ANONYMOUS. Venice.

This represents something closely allied to mechanical drawing and our guess is that there exists somewhere a book which contains the original of this scene, and of two other architectural studies we obtained with the Lipman collection. Its success derives partly from the sharply defined patterns and partly from the skillfully placed blocks of color representing windows, boat, and the men's clothing.

20. ANONYMOUS. An Enigmatic Foursome.

We believe this may be a theatrical troupe such as toured the small villages in great numbers by the 1840s, doing temperance plays, skits, and early melodramas. The ingenue, the heavy, the clown, the Negro who sang, danced, and did bit parts are suggested by this painting. Other suggestions are that it portrays a group of Abolitionists, or an Abolitionist family with a Negro friend or ward.

21. ANONYMOUS. Curls and Scallops.

We have not seen this artist's work before, but it would be easy to recognize. His strong sense of rhythm, happy feeling for color, inability to deal with hands, and capacity to create a sense of innocence, all give this work a highly individual stamp.

22. ANONYMOUS. Red Mill.

Mr. and Mrs. Gunn collected a surprisingly large number of portraits of buildings, paintings which fall somewhere between landscapes and genres. Of the six shown in this exhibit the *Red Mill* is undoubtedly the earliest. We know nothing about the artist or these buildings. It could be found anywhere in eastern New York or New England with perfect ease, but there is not so much as a pencil scratch on the stretcher to give us any clue.

23. ANONYMOUS. Crow's Nest from Bull Hill.

The source of this painting is Bartlett's print of 1837, in which the view is southwest across the Hudson River toward Crow's Nest and West Point. The artist has added the painter with the two ladies on the left (replacing Bartlett's solitary figure, who looks more like a medieval pilgrim than a 19th century Hudson River character). The man at the right of the canvas is also an innovation. The artist was not only familiar with Bartlett but had been looking at the work of the Hudson River school, men like Thomas Cole and Asher B. Durand. The characteristic use of the misty background, the meticulous treatment of the leaves, the painter in one corner, all are commonplaces of that group which brought such aesthetic excitement to our area at about this same time, and which made pictures like this best sellers in their day.

24. ANONYMOUS. The Ironers.

This collection has a number of puzzling pictures, but none more so than *The Ironers.* The gentleman appears to have a scroll of paper, possibly a patent, before him. The four ladies are ironing and three of them appear to be ironing some special kind of bib or tucker. The women on the right might well be identical twins, while the two on the left are almost identical except for a slight difference in coiffure and the color of their dresses. But they have been busy ironing more than just bibs, for there are socks, shirts, and other types of laundry on the racks and table. No less than five doorways can be discerned. Inevitably our readers and visitors will offer their own explanations; we have conjured up out of thin air some rather bizarre ones ourselves, our favorite being that this is a Mormon inventor of a new dickey who has married two sets of sisters and has them all out in the laundry proving the value of his latest creation. Unfortunately, there isn't a factual leg for this beautiful theory to stand on.

25. ANONYMOUS. (Manner of William M. Prior).
The Fireman.

This exhibit includes one painting signed by William Matthew Prior (No. 76) and five others (Nos. 25, 26, 27, 28, 29) suggesting his style and that of the group of craftsman who shared his "painting garret" in East Boston: his four brothers-in-law, Nathaniel, Joseph, Eli, and Sturtevant Hamblen; his sons; his apprentices.

Prior, born in Bath, Maine, in 1806, was a professional in

every sense of the word. He did fancy, sign, and ornamental painting as well as profiles and portraits ("children at reduced rates.") "Persons wishing a flat picture can have a likeness without shade or shadow at one quarter price." In other words, whatever his customer was ready to pay for, he was ready to provide. He was an itinerant, trudging along New England roads for many years; on the other hand, he worked out from fixed quarters where his group set up shop.

He was very much involved in the movements of his time. He was an ardent Millerite, confidently expecting the end of the world between March 21, 1843 and March 21, 1844. He was a devoted Abolitionist and his portraits of Negroes grace the Karolik Collection in the Boston Museum of Fine Arts.

The five paintings we have called in the "manner of William Matthew Prior" could be by Prior or any of his group—but there is so much research yet to be done about these men with their similarities of technique that, unless a painting is signed, it is impossible to sort out Hamblens from Priors and apprentices' work from younger sons'. The styles shown here represent both their expensive and their middle price range. For later showing we have one of his very inexpensive double portraits of children, and two landscapes. (For further information on Prior refer, as we have done, to Nina Fletcher Little's article in Lipman and Winchester's *Primitive Painters in America.*)

The Fireman certainly qualifies as one of the elegant portraits of the Prior school. He is wearing his dress regalia, with as fine a pair of galluses as one is likely to find anywhere. In the upper left hand corner there is one of those little biographical scenes such as Benjamin West used in his painting of Robert Fulton. Presumably this is a leader in the Howard Hose Company No. 7. New York City had a hose company named after Chief Harry Howard, but it was No. 55.

26. ANONYMOUS. (Manner of William M. Prior).
Brother and Sister Sharing a Book.

Compare with Nos. 25, 27, 28, 29, and 76.

27. ANONYMOUS. (Manner of William M. Prior).
Three Children.

We judge the child on the left can be assumed to be a baby boy, for generally speaking at this time the boys' hair was parted on the left, girls' in the center. The portraits of this period customarily show something in the sitters' hands, often indicating the sex or profession. Here the infant holds an apple, the littler girl

has the very usual nosegay, and the older girl holds a book.

Although the painting is formula work, it is striking how the artist's shorthand shows the three different personalities. One of the most noticeable features of this kind of portraiture in America is the portrayal of the individual as such, rather than merely a symbol of class and status.

28. ANONYMOUS. (Manner of William M. Prior).
Lady in a Fine Scarf.

29. ANONYMOUS. (Manner of William M. Prior).
William Whipper

The collection contains four remarkably interesting portraits of Negroes. Serious, sympathetic Negro portraits from this period are rarely found. While *Negro Child* (No. 15) was done by an artist with academic training, *Lady in a Fine Scarf* and *Mr. William Whipper* are primitive, and were quite probably done by Prior or one of his circle (see No. 25). William Whipper probably knew Prior, through abolitionist organizations. However, we have no reason to assume a connection between the *sitters,* and the portraits are different in size. The clothing of both is in keeping with middle class traditions.

Whipper was a well-to-do Philadelphia Negro, whose career has interesting overtones for our own times. He was part of the liberal tide of his day, concerned with universal peace, moral reform, abolition and temperence.

In 1833 William Whipper wrote a *Eulogy on William Wilberforce* (the British abolitionist), creating two possible reasons for the initials "W. W." on the book in the picture. Two years later, Whipper was active in organizing The American Moral Reform Society, composed mostly of Negroes, and he edited its publication, the second oldest Negro journal in this country, *The National Reformer.* According to his grandson, Leigh Whipper, the distingushed actor, he was tutored at home along with his white half-brother and took lifelong advantage of his unusual educational opportunities.

Twelve years before Thoreau published *Civil Disobediance,* Whipper wrote *An Address on Non-Resistance to Offensive Aggression* which Vernon Loggins, in his *The Negro Author,* calls clear and logical in contrast to the bombastic style of his earlier work. Thus this successful lumber merchant stands as a forgotten spiritual ancestor of Martin Luther King.

A later picture of Whipper is to be found in Still's *Underground Railroad,* reprinted in Hughes' and Meltzer's *A Pictorial*

History of the Negro in America. For assistance in this identification we are grateful to Leigh Whipper, and to Professors Sterling Brown and James Porter, and Mrs. Dorothy Porter, all of Howard University.

30. ANONYMOUS. Boy with a Hammer and Iron Pot.

31. ANONYMOUS. Two Little Girls in Blue.

These two paintings seem to be by the same hand, one which we have not seen in other collections.

32. ANONYMOUS. Walking the Puppy.

33. ANONYMOUS. Picking Flowers.

While this pair is by an unknown artist, we would suggest that the same elaborate sense of design, emphasis on telling detail, bold color and the flat, serious face are all to be found in *Child with a Rocking Horse,* on p. 72 of *American Primitive Paintings from the Collection of Edgar William and Bernice Chrysler Garbisch,* Part II. There are three other canvases, probably by the same painter, in the balance of the Gunns' pictures scheduled for later exhibition.

34. ANONYMOUS. Two Boys in Green Tunics.

This alert and healthy pair are shown with a number of interesting details, the popular whip and cart, the lacy shirts under their tunics, and all set in a subdued but rather charming landscape. The costumes are typical for middle class children of the 1850s.

35. ANONYMOUS. Little Girl with a Flower Book.

This canvas is bigger than you expect it to be from the photograph and carries considerable force. It is a most successful portrait, showing a well-organized little girl, in a no-nonsense pose and expression.

The dating is, as so often, a gamble, but we think about 1845 is fairly accurate. Her hair has a center part, her dress is off the shoulder, there is a figured carpet, and the doll is dressed in the manner of the 1840s. The flower book looks like a good one and quite possibly could be identified.

36. ANONYMOUS. Child Holding Eyeglasses.

This child seems to have had everything wrong with him at one time or another, starting with malnutrition and rickets. It is possible, of course, that this is one of those children painted after death, in keeping with a macabre custom which pleased the weeping willow impulses of our ancestors.

37. ANONYMOUS. Victorian Family.

A number of significant details place this canvas before 1850 and after the end of the 1830s. One is the husband's clothing—particularly his stock and tie, which winds around the stiff collar several times before being tied in a bow: a style which went out in the 1850s. The woman's dress is in a style fashionable, off and on, throughout much of the 19th century, including and during the 1840s. The child's frock is of polished, pressed wool, and he is wearing the pantaloons popular during the 1840s. The vase, obviously one of the family's proudest possessions, is of three-mold pressed glass: an amethyst-colored example from the 1840s. The tablecloth is of wool, and its design has been applied either with a stencil or woodblocks. The floor is not marble but wood, with the brown and white squares painted on.

One glimpses the first effects of daguerreotype on portraiture. One can see it in the "Photographer's studio" arrangement of the sitters, and in the rigid appearance of their heads: as if they'd been fastened tightly behind by photographer's clamps. Also, the rendering seems more realistic and less stylized than portraits from earlier in the 19th century. In the hands of the practitioners like Oliver Eddy, Thomas Rossiter and many others, this type of family group arrangement became increasingly popular as the Victorian Age advanced. In this particular example, the anonymous artist has left far more than a bland, formal record of what a family "should" be, for one can detect from their expressions a sweetness and strength in the wife, and an indefinable weakness in the husband. The child may not be spoiled, but he is distinctly his mama's boy.

38. ANONYMOUS. Winter Sports on the Farm.

This may be derived from a print or a magazine illustration. The buildings are puzzling. They could be Canadian, British, or European.

39. ANONYMOUS. The Thrifty Farm.

There is evidence that this homestead, with its neat yards and tidy woodpiles, was engaged in some unusual branch of agriculture. We observe the little greenhouse and the craft shop to the left of the canvas and are reminded that many a farmer in earlier America tried his hand at other things besides crops—perhaps, in this instance, turning or woodworking.

40. ANONYMOUS. American Madonna and Child.

This artist has produced an example of the utterly unexpected success that sometimes attends the primitive hand. The same limited means, which left us thousands of mediocre canvases, in this instance crystallized into a gem of protraiture. The baby, however formalized, somehow looks like a baby, a human baby that might grow up and become a human being. One is reminded of greater artists in two directions, back to the tradition of the Italian primitives and forward to Modigliani.

41. ANONYMOUS. The Cock.

The painting of prize-winning barnyard birds and animals was quite common in the eastern states once the county fairs and the sense of agricultural standards had become established. Back of paintings such as this is the great academic tradition of farm animal portraiture which reached its height in England early in the 19th century.

42. ANONYMOUS. The Narrows from Fort Hamilton.

This scene derives from a print by W. H. Bartlett in his *American Scenery*, Vol. 1, p. 24 (1837). The artist who painted this was technically a less skillful painter than the one who did Crow's Nest (No. 23). On the other hand, the end result is more attractive; it has more vitality. Instead of saying to yourself, "This is a second-rate Hudson River School painter," as one does with *Crow's Nest*, one recognizes here a strong hand, an eye for essentials, and a native sense of design. The artist did not think of Bartlett's print as something to be slavishly copied, but as a starting place for the creation of a work of art which is his own.

For those historically minded, Fort Hamilton, in Brooklyn, is on the right, Fort Lafayette is on an island in the Narrows, and on the far side is Fort Wadsworth on Staten Island. Fort Lafayette lasted until the present year and, as we write, is being

demolished to make way for the Verrazano-Narrows bridge to link Fort Hamilton with Fort Wadsworth. Thus passes, in the name of progress, a landmark which has stood at the entrance of New York Harbor since 1812. Fanny Palmer also painted this scene for a Currier and Ives print which became very popular.

43. ANONYMOUS. Barn Bluff, Red Wing, Minnesota.

James Taylor Dunn, once a colleague and now Librarian at the Minnesota Historical Society, has identified this village and dates it *circa* 1860. Red Wing was an important Mississippi River steamboat stop on the route to St. Paul. From left to right on the river bank we have the sawmill, John M. Ives' warehouse, Francis Ives' warehouse, and the Metropolitan Hotel, which was opened to the public in 1857. Mr. Dunn notes that when Minnesota's crusader and feminist, Jane Gray Swissheim, stopped in Red Wing on the 4th of April, 1860, she stayed at the Metropolitan Hotel and wrote that it "was built against a bank so steep that the third floor is about level with the back yard."

44. ANONYMOUS. Screaming Eagle.

We have no information about this example of a theme perennial in both folk and fine arts.

45. ANONYMOUS. War Horses.

46. ANONYMOUS. White Oak Swamp, Virginia.

47. ANONYMOUS. Mansion with Soldiers.

48. ANONYMOUS. Civil War—Symbolic Painting.

By the Civil War the great tradition of folk painting was dying fast. The four examples we show here reflect a variety of influences. By all odds the best is the little oil, *White Oak Swamp, Virginia,* identified as such by a pencilled inscription in the stretcher. We have compared this with two or three lithographs and prints of this battle, which took place June 30, 1862, and it seems to derive from none of them. Our unsupported impression is that the sketch for it, at least, may well have been done in the field. It has the quality that some of the more successful Civil War field artists achieved—a sense of immediacy. It could quite possibly have been done with the training in art that was given to West Point men as part of their military education.

The *Civil War—Symbolic Painting* is essentially a patriotic

poster and belongs to the same tradition as A. A. Lamb's *Emancipation Proclamation* in the Garbisch Collection (Part 1, p. 110). Probably the next five years of warmed-over Civil War enthusiasm will bring to light more of this general type.

We know nothing at all about the *Mansion with Soldiers* or *The War Horses.* It has been suggested of the latter picture that the fort on the top of the hill may be the one on Kenesaw Mountain, but we offer this as no more than the barest possibility. Puzzling features in *Mansion with Soldiers* are a well-dressed Negro going up the porch steps, and the three trees beside the house, of regular variation in age—as if each had been planted on some special anniversary such as the birthdays of three successive children.

49. ANONYMOUS. Out for a Drive.

The little watercolor, *Out for a Drive,* is a charmingly spirited piece with one of those paradoxical elements that the primitive is so apt to have—a running horse and static wheels. Mrs. Jane des Grange of the Suffolk Museum and Carriage House at Stony Brook, Long Island, tells us that the vehicle is a popular buggy called the "Jenny Lind," which came in about 1840; the costumes were in fashion just before the Civil War.

50. ANONYMOUS. Horace Tuttle's Livery Stable.

In this painting, the name "Horace Tuttle" has at some time been blacked out of the strip over the door. The gilt paint on the over-size weathervane gives this painting added verve. Note the architecture of the church which backs upon the stable.

51. ANONYMOUS. Victorian Dairy Farm.

It is quite possible that this is based on one of the illustrations appearing in some county history, but which of the hundreds of county histories published, presumably, in the seventies we do not know. Dating is based on architectural details and the victoria and barouche.

RUTH HENSHAW BASCOM.

52A. Lady in a Sheer White Cap.

52B. "Horatio Gates Henshaw, Esq."

53A. "Eliza Jane Gay."

53B. Profile of Baby in Orange.

Ruth Henshaw Bascom is a name that has been gaining in familiarity over the past generation. The best source of information is Agnes M. Dods' article in the brief but invaluble volume, *Primitive Painters in America 1750-1950,* an anthology edited by Jean Lipman and Alice Winchester. From this we learn that Ruth Henshaw was born in Leicester, Massachusetts, December 15, 1772, the eldest of the ten children of Colonel William and Phoebe Swan Henshaw. Her childhood was spent in Worcester, Massachusetts, and in 1804 she married a Dartmouth College professor, Dr. Asa Miles, who died two years later. She then married the Reverend Ezekiel Lysander Bascom and travelled where his calling led. They are known to have been in Deerfield, Massachusetts; Fitzwilliam, New Hampshire (where *Eliza Jane Gay,* No. 53A, was drawn); Charleston, South Carolina; Savannah, Georgia; and Ashby, Massachusetts, where Mrs. Bascom died in 1848. Her diaries are in the American Antiquarian Society.

Ruth Bascom posed her subject against a paper and drew an outline of the shadow cast on it. Sometimes she cut out the profile, colored it, and mounted it on another background, but usually she finished the profile portrait by coloring with pastel, then often called "crayons," after the French usage. The earliest references in her diary to her drawing comes in her 47th year, so this is not to be thought of as the work of a schoolgirl but rather the pleasant hobby of a mature woman who took no payment for her pictures but used portraiture as a way to fill in her time richly, making her friendships warmer wherever she travelled.

Horatio Gates Henshaw, Esq. (No. 52B) is inscribed both on the back of the paper and on the wooden backing, in writing which seems to be Mrs. Bascom's. Mr. Henshaw is, presumably, her brother. The inscription on the back of the portrait reads: "Horatio Gates Henshaw, Esq., of Leicester—born September 21, 1788, sketched July 1839 by R. Henshaw Bascom." The *Lady in a Sheer White Cap* (No. 52A) is the same size as Mr. Henshaw and framed in an identical frame, made, we believe, of mahogany, and reinforced at the corners in the back by finely fitted diagonal inlays. It is quite possible that the lady is Mrs. Horatio Gates Henshaw or a sister, but we cannot be sure. The lady is drawn on cardboard, Mr. Henshaw on paper.

There is a good deal of difference of opinion about Mrs. Bascom's work. Some find a number of her portraits superficial and dull. *Eliza Jane Gay* (No. 53A) does not fall in that category; Mrs. Bascom's rather limited bag of tricks has tri-

umphed with Eliza, giving her all the urgency of an attractive little girl. Alas that the unknown *Baby* (No. 53B) should have turned out such a clod.

54. CHARLES E. BECKETT. Furbish's Dash to Montreal.

Inscribed on the stretcher is a pencilled signature, "Charles E. Beckett," and in the same handwriting, but more faintly, is the title. Partly covering the signature is an old typewritten label saying, "S. B. Beckett," and again the title. This may be an erroneous label, attributing the painting to another artist (Sylvester Blackmore Beckett, 1812-1882) or indicating, perhaps, a relative to whom the painting was bequeathed. But we believe the pencil inscription is older and presume it to be accurate, because the available facts about Charles E. Beckett fit very well with this painting.

The facts came to us through the well-aimed efforts of three scholars in Maine: Miss Etta Falkner, Director of the Old Goal Museum, York; Miss Marion Fryatt of the Portland Public Library; and Mrs. E. V. Frye of the Portland Museum of Art. All are to be thanked for this success.

John Neal's *Portland Illustrated,* 1874, calls C. E. Beckett one of the earliest of "our landscape painters." He was a shop boy with Dr. Coe, the druggist and apothecary, Exchange Street, Portland. Even then, "he was constantly trying his hand—and the patience of his employers—on all sorts of drawings, and grew very exact and precise." Neal continues, "And then, after awhile, he came out with landscapes, which, not having a good eye for color, had the look of engravings; the outlines and figures and composition being often worthy of high praise, while, for want of harmonious coloring, the pictures themselves, when completed, were unsatisfactory. Being very industrious and patient, however, Mr. Beckett managed to throw off quite a large number of paintings, which found favor among his not very *particular* friends. He has left a daughter, by the way, with some of the properties he lacked; for she is really a fine colorist, and her drawings and paintings are full of promise." This latter passage probably reflects the later Victorian love of brown-gravy paintings, while the 1845 Beckett did a lovely bright snow scene to the life, and probably a better painting than Neal's writer could recognize.

The Portland *Sunday Telegram,* Nov. 3, 1940, says Beckett started as an amateur, developed into a professional, moved from drawing to landscape, but became known particularly for his drawing of horses. The Portland city directories list C. E.

Beckett as a druggist located on the corner of Franklin and Congress Streets for many years. The Portland Museum of Art (formerly the L. D. M. Sweat Memorial) has Beckett's painting of *The Willey House in Crawford Notch.*

The episode of Dependence H. Furbish's dash was part of Portland's struggle to win the railroad route to Montreal away from Boston. The proposed construction of the Atlantic and St. Lawrence Railroad (later leased to the Grand Trunk of Canada) inspired the Portland backers to prove dramatically to the citizens of Montreal that a route from Portland, northwest through northern New Hampshire and Vermont, was quicker than the rival route which would begin in Boston, go to Concord, New Hampshire, Burlington, Vermont and thence to Montreal.

Early in February, 1845, two Portland men, Mr. John A. Poor and a Judge Preble, went to Montreal to arouse interest in their route. On the morning of the 19th the steamer *Hibernia* landed in Boston; the latest European papers were put on an express train and arrived in Portland between one and two o'clock. Thereupon D. H. Furbish and E. P. Burbank picked up the papers and, in a light sleigh, dashed off for Montreal. (Burbank does not appear in Beckett's painting). They arrived in the city 32 hours later, having driven through wild country in the depth of winter, averaging 8½ miles an hour. In Montreal Judge Preble was just finishing a lecture to the Mercantile Library Association on the advantages of the rail route to Portland when there came a knock at the door and a message was handed him saying that a sleigh had arrived with European papers which had left Portland the afternoon before—this "electrified the assembly" and proved the Judge's point. It was not until 62 hours later that the regular express trotted in from Boston. And, to give the tale a happy ending, Portland became the Atlantic terminus of the new line.

The *Portland City Guide* (Writers' Program of the W.P.A.) notes that "with the growth of railroads Greely and Guild established an experimental plant to attempt production of sugar from molasses. The firm failed but its manager, John B. Brown, carried on the business with Dependence H. Furbish, an employee, who had discovered a means whereby sugar was successfully obtained from molasses by a steam process."

55. F. R. BENNET (BENNETT).

Dance on a Sequoia Stump.

The name of the artist appears in two different places on the back of the canvas, once with one "t", once with two. The impact of the California sequoia forests on the American imagination

was profound; they were tall tales come true and the roadway through the trunk was a gesture of both humor and defiance to the unbelievers back east. The clothing of the dancers makes a little checkerboard pattern of bright colors. Beaumont and Nancy Newhall have suggested that the painting was possibly based on a stereoptican view. If so, of course, it need not have been painted in California at all.

JOHN BREWSTER, JR.

56. Deacon Eliphaz Thayer and his wife, Deliverance.

57. Francis O. Watts with Bird.

58. Lady in a Landscape.

59. Gentleman in a Landscape.

60. One Shoe Off.

This exhibit presents five paintings by John Brewster, Jr. Brewster, like a number of other important American primitive artists, suffered the lifelong handicap of being a deaf mute, but this did not deter him from a very active painting career nor from travelling up and down New England through the large part of a long life, which began in 1766 and ended in 1854. Fortunately, Nina Fletcher Little is currently writing a study of Brewster which will establish his place in the history of American folk art. It will introduce an exhibition of Brewster's work to be held in the fall of 1960 at the Connecticut Historical Society in Hartford. The show is being organized by Mr. Thompson Harlow and Mr. William Warren of that Society.

Of the five Brewsters in this collection the earliest is undoubtedly that of Deacon Eliphaz Thayer and his wife, Deliverance, the daughter of James and Deborah Thayer, and the great-great-granddaughter of John and Priscilla Alden. Eliphaz Thayer, the son of Isaiah and Sarah Thayer, was born in 1750, and married Deliverance on the 17th of March, 1782. They lived in Braintree, Massachusetts, where they were active in affairs of the Congregational Church.

Three paintings by Brewster which seem to us to be interrelated are *Lady in a Landscape, Gentleman in a Landscape* and *Francis O. Watts with a Bird.* Brewster was fully as successful with his children's portraits as he was with those of adults; indeed, few of his contemporaries equalled him as a painter of children. Little Francis Watts's portrait has been cut off its stretcher at some earlier period and glued on a board. On the

back of the board is written "Francis O. Watts by John Brewster, 1805. Signed on stretcher." There being no contrary evidence, we think we can accept this at face value. When Brewster signed a portrait he did it on the stretcher in pencil. Mrs. Little attributes the *Lady* and *Gentleman in a Landscape* to Brewster on stylistic grounds and points out that the gentleman is very like the portrait of *Caleb Hall of Springfield, Vermont,* which Brewster signed. In all three of these paintings the landscape is of particular interest. The trees are like the ones which appeared so often on wall paintings; one might compare them with those in the Salem Town House at Old Sturbridge Village. The bird which little Francis holds is a very old tradition in children's portraits. This one is rather unusual because its wings are spread and the fine leash or thread which holds it can be seen. As early as the 1720s one of the Hudson River Patroon painters showed Magdelene Beekman with a bird perched on her finger, with wings folded, and a very few years later Joseph Badger portrayed his son, James, with a similar pet.

The painting of *Deacon and Mrs. Thayer* has been cut down from its original size, as have *Gentleman* and *Lady in a Landscape.* It is possible that *Francis O. Watts* was also slightly larger before it was glued on to the wooden board.

It is safe to predict that one of the most popular paintings in the collection will be *One Shoe Off* (No. 60). The costume and haircut are in the classical fashion of the French Revolutionary period and the early days of our own republic; simple bangs, free childish locks, and the little white tunic are ready to reveal the natural body forms in motion. The stencilled floor design has been amusingly mimicked by the bow on the shoe. When Mr. and Mrs. Keck cleaned the painting they revealed that the left shoe was originally on the child's foot. The imagination is tantalized at what incident in the sitting caused this change. Was it because the artist felt that the bright red of the shoe against the white of the dress was of more striking value, or was it the result of the complications created by a wee and wiggly sitter?

61. THOMAS CHAMBERS. Baroque Landscape.

Chambers was an Englishman who came to this country in 1832 and became a naturalized citizen. From 1834-1840 he lived in New York City; from 1843-1851 in Boston; 1852-1857, in Albany, New York; and is recorded as being in New York City 1858-9 and 1861-6.

His style was so distinctive that there is relatively little difficulty in making attributions to him. Bold, often curved lines, a

palette of great brilliance and warmth, are among his trademarks. An additional one is only revealed to those who can examine his canvases out of their frames. He was unbelievably stingy with canvas, and allowed only the tiniest overlap on the stretcher. The fabric would pull between the tacks, nearly uncovering part of the front, and frugal Chambers would paint on the naked stretcher to match.

Since his youthful history is unknown, various suppositions are entertained. One is that his flamboyant use of color may have derived from an early experience painting English canal boats and/or gypsy caravans, both of which are exceedingly colorful.

There are two other Chambers landscapes collected by the Gunns which will be cleaned and shown at a later date.

62. ROBERT DARLING. Child in a Yellow Chair.

A charming picture about which we know nothing. This is the first time, so far as we are aware, that the signature of Robert Darling has been found on a canvas.

63. JOSEPH H. DAVIS. Separate Tables.

This painting is perfectly characteristic of the artist's work, with its strongly emphasized carpet, the garlanded mirror, painted chairs, and its profiled couple with their young. It does not have, as do other Davises in our older collection, the names and dates of the sitters. Davis, like A. Ellis, produces a highly decorative piece of work, more to be enjoyed for its design and color than for any great insight as portraiture.

64. A. ELLIS. Lady with a Nosegay.

65. A. ELLIS. Gentleman with a High Collar.

These paintings are, as Nina Little quipped when she first saw them, "primitive primitives." They are really more decorative panels than portraits in the usual sense. Might they be by an artist whose metier was free-hand decoration of walls, with landscapes and scenes, rather than the portrayal of character? The gentlemen offered, alas, a more meager decorative subject than did the lady, whose great success lies in the light colors her costume dictated and the pretty details of her dress, her coiffure, and accessories—all characteristic of the extreme style of the 1830s. The artist's name, A. Ellis, derives from the inscription on the back of the woman's portrait and the initials, "A. E.," found on the back of the gentleman. On the latter panel are about

twenty lines of minute writing, as yet undeciphered despite infra-red photography.

66. ERASTUS SALISBURY FIELD.
Girl in Yellow with a Red Doll.

This child's portrait is attributed to Field on the basis of several special stylistic traits outlined years ago by Frederick B. Robinson: such as the square-ended fingers, the slight astigmatism, the large area of red (in the rug), and a very characteristic treatment of the lace.

Field is one of the most interesting artists of his period. He was born in Leverett, Massachusetts, and was largely self-taught, though he did enjoy three months of training in the studio of Samuel F. B. Morse, in 1824-5. He painted many portraits, but is known also for his marvelous imaginative constructions of classical, biblical, and historical subjects.

Visitors to the show will see a doll exactly like the one in the painting in a case in the "Children's Room." A dating puzzle is provided by the comparison between the doll's and the child's costumes. The former seems to be ten years earlier than the latter. An old doll? Or are the criteria of judging dates from costumes too inaccurate?

67. FREEMAN. Peter Volo.

Peter Volo is the youngest picture in the collection, having been painted after 1913. On the reverse of this watercolor is written: "Peter Volo, at two years of age the fastest trotting colt in the world. Record 2:04¾. At three years of age Record 2:03½." We are graciously warned by Miss Agnes Gahagan, Director of the Hall of Fame of the Trotter at Goshen, that the first record should read "2:04½," a difference of some importance to racing buffs. Peter Volo was born in 1911, living until 1936. A son of Peter the Great, and thus a direct descendant of Hambletonian himself, he in due course became the father of Volomite. At three years of age he was unbeatable and he lowered the world record for 3-year olds to the point where he is still the sixth fastest trotting stallion, of any age.

We know nothing of Freeman, but there is a good account of Peter Volo in "Tales of the Immortals," a pamphlet by Elizabeth Rorty and Frances H. Wallace, published by the Hall of Fame of the Trotter, Goshen, N. Y.

68. L. A. GOULD. Niagara Seen with Different Eyes.

In 1949, a short-lived, very handsome publication called

Nation's Heritage published, in Volume 4, No. 1, a pictorial section on Niagara Falls. It reproduced a print, unquestionably the source of *Niagara Seen with Different Eyes,* but the Editor fails to give any information about its source. The engraving is signed "Lumley," probably the "Arthur Lumley" mentioned in Groce and Wallace. Here gazing at Niagara Falls are Uncle Sam and John Bull, the sailor, the poet, the artist, the lovelorn lady, the Indian. When Gould came to paint his canvas from the engraving, he left out three characters, the bride and the lovers, and substituted a small boy. We know nothing about L. A. Gould, though there was an artist by the name of George Gould listed in the Buffalo directory in 1858.

69. H. B. C. Rural Life.

This is a true amateur painting, an American primitive in the sense that the individual approached the picture he wished to make without any previous training. The perspective is like that of Joseph Pickett, whose *Manchester Valley* is one of the modern primitives to be seen at the Museum of Modern Art.

Is H. B. C. possibly H. B. Curtis, listed by Jean Lipman in her "Record of Primitive Painters" in *Primitive Painters in America,* p. 171, as having painted a genre in New York City in 1840?

70. H. W. Officer on Horseback.

Presumably this was some child's copy-book cover, the word "penmanship" at the top referring to the practice pages within, not to the picture. A true penmanship or calligraphic picture is seen in No. 79.

71. CHARLES E. KEYES.

George S. Howe Driving Rough and Ready.

Most of the paintings in this collection, as we have indicated repeatedly, came to us with little information, but on the back of *George S. Howe Driving Rough and Ready* was a comprehensive statement to the effect that it has been the "property of Dr. George McAleer in Worcester [Mass.] in 1900;" that it was "presented by him to Crockett Brothers January, 1901;" that it showed "George S. Howe, Worcester, Driving Rough and Ready (owned by N. G. Tucker). Scene on Main Street opposite residence of Ethan Allen when the speedway of Worcester was on Main Street from May Street to City Hall. Painted by Charles E. Keyes." Through the courtesy of Clifford K. Shipton, Librarian of the American Antiquarian Society, and his staff, we know

even more: the painting was made sometime between the late '60s and the early '70s; Ethan Allen was a wealthy Worcester manufacturer; George S. Howe had been born in 1817 and conducted a business in oils, dyestuffs, and chemicals on Foster Street, where he died on the 21st of April, 1899, at the age of 92. Charles E. Keyes was at first a painter and grainer and finally ended up as a florist specializing in verbenas. Pictures of this sort were very popular, as is attested by the many Currier and Ives prints of famous race horses and their drivers. This one has the added charm of much local color, in which the genre delighted.

72. CHARLES BIRD KING. The Rope Walk.

There is nothing primitive about the work of Charles Bird King and his career makes clear the reason. He was born in Newport, Rhode Island, and studied painting first under Edward Savage, who had spent two years studying in England. After learning what Savage had to teach him, King went to London where he worked from 1805 to 1812, as did so many other young American painters, under Benjamin West. It is reasonable to assume that *The Rope Walk* was done in the period just after his return from England. The sure use of perspective, the skilled evaluation of light and shade, the contrast between the nicely dressed little girls and the ropemaker reflect his years of study with America's old master.

73. G. McCONNELL. The Factory.

The power-laden rivers of New England and upstate New York have many buildings like this which were built after the Civil War. What mill this is so far escapes us, nor have we been able to learn anything about G. McConnell except that a few other paintings of his are known. Robert Vose of Boston says he has seen one or two and that each of them is characterized by a little railroad engine in the scene, like the one in the lower right hand corner. McConnell's painting may have been the original for an advertising lithograph.

74. DEACON ROBERT PECKHAM. Mrs. Cornee.

75. DEACON ROBERT PECKHAM. Mr. Cornee.

On the wood backing of these two paintings are pasted little paper slips which say of each of them that it was "painted by Deacon Peckham of Westminster, 1836." This would be Robert Peckham (1785-1877) reported in Groce and Wallace's *Dictionary of Artists in America* as probably having been born in Westminster, Massachusetts, having worked in Northampton and

Bolton and then finally settling down about 1821 in Winchester, where he was known as a portrait painter and a leader in the Congregational Church and the temperance and abolition movements. He died in Westminster in 1877.

There are two details in these pictures worth commenting on: first, the relative rarity of paintings with musical instruments; and second, the presence, in Mrs. Cornee's portrait, of lines which run from the corner of her eyes up into her hairline, which medical friends tell us are probably the result of rickets in her childhood (the same phenomenon will also be seen in Boy with Hammer and Iron Pot (No. 30) and quite a number of other portraits of the period). For another example of Deacon Peckham's work one can turn to the Garbisch Collection Catalogue, Part II, page 52, for the *Memorial Portrait of Mary L. Edgell.*

76. WILLIAM MATTHEW PRIOR.
Little Girl with a Big Dog.

This portrait, signed and dated by Prior, is a classic example of the high style of that middle class painter. (See No. 25 for Prior and his school.)

77. JOACHIM FERDINAND RICHARDT.
Emporium of Indian Curiosities.

Richardt was an academic artist, born in Denmark in 1819. He was working in New York City in the late '50s and died in California in 1895. Some years ago there were at Fenimore House fourteen or fifteen of his paintings, on loan from his granddaughter, Mrs. S. A. Townsend of Los Angeles. Most of them were of Niagara Falls and its neighborhood, done in the decade of the '50s. Possibly *Emporium of Indian Curiosities,* with its little group of Indians and its carriage loads of tourists, may prove to have been somewhere in the Niagara Falls area. The sign reads: "Flowers, Fruit, Soda Water, Strawberry [ice?] cream. Wholesale and retail India [n] Store." Signed "F. Richardt." He spelled his name "Reichardt" when he first arrived.

78. JOSEPH WHITING STOCK. The Young Hammerer.

An inscription on the back of this canvas, very possibly by Stock, reads "Died February 19th, 1844, aged 1 year 8 months, 2 days." Then below, "Painted by J. W. Stock." This may have been, as were so many other children's portraits of the time, a post-mortem performance; or possibly the child was alive when he sat for Stock but died before the painting was delivered.

79. FANNY BOWEN STREETER. Galloping Horses.

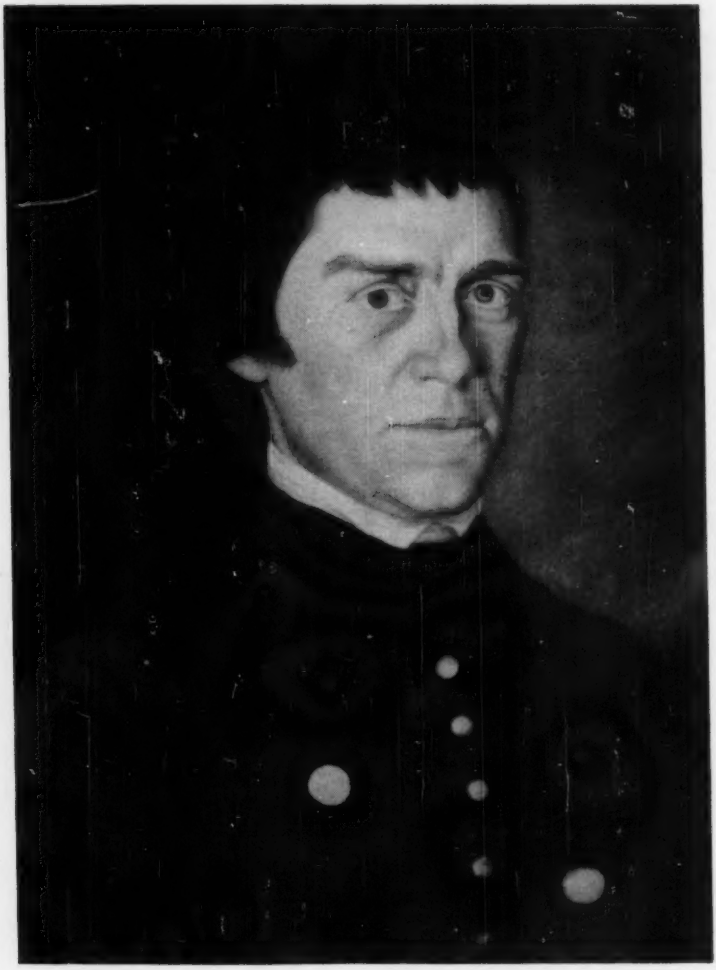
Fanny Bowen Streeter was one of those teachers of penmanship in the 1840s and '50s who sought to link calligraphy and art. Between this steel drawing and the board which backed it were some slips of paper in her handwriting: little trial runs of her fancier hand; an attempt at poetry (not very successful); and one little corner of paper which may lead ultimately to our identifying her sometime whereabouts, which says: "Fanny Bowen Streeter/ will give lessons in W...../ Will Gunnison Gunnison/ ses, Commercial College/ R. G. Bowen, teacher of penmans/ Streeter, teacher of penmanship/". One has a feeling, looking at these fragments, that Fanny Bowen Streeter was a very young teacher, terribly impressed by the prospect of giving other people lessons.

Calligraphic drawings ideally used no pen strokes, in the creation of their images, which were not part of the classic penmanship training. Thus an ordinary outline of a form was considered less desirable than suggestion of the form by repetitions of suitable "school" exercises. Fanny came close to the ideal but didn't achieve it entirely.

80. MR. WILLSON. Barnard Stratton.

The name of Barnard Stratton stands bold and clear above his head as part of the design of his watercolor portrait. Beneath the painting is the somewhat enigmatic line: "Amherst: September the 16th, 1822, drawn by Mr. ——— Willson, N. H." *The Town History of Amherst, New Hampshire* and the Stratton genealogies confirm the inscription at least in part. Barnard Stratton was the son of a Revolutionary War veteran, Jonas Stratton, who had married Anna Barnard in 1770. Twenty-six years later, on August 25, 1796, their son Barnard was born. On August 18, 1819, Barnard Stratton, then of Orange, Massachusetts, married Miss Charlotte Boutelle of Amherst, New Hampshire, and apparently settled down to live there for a few years. Two children, Levi and Martha, are known to have been born of the marriage. The picture is done in a mixed medium and the changes time has wrought would seem to have altered the original effect. The paling of the color and the aging of the paper have thrown white highlights into a prominence they may not have had originally, but the effect is bold and pleasing. For a similar effect (and perhaps for identical reasons) we call attention to *Mrs. Starke's Brother of Troy* (No. 9). Barnard Stratton's face suggests the Japanese portraits of westerners, made fairly commonplace a generation or two later.

1. ANONYMOUS
John Whorf with Bow and Arrow
1784 (dated). Oil on canvas, 23¾" x 16⅝"

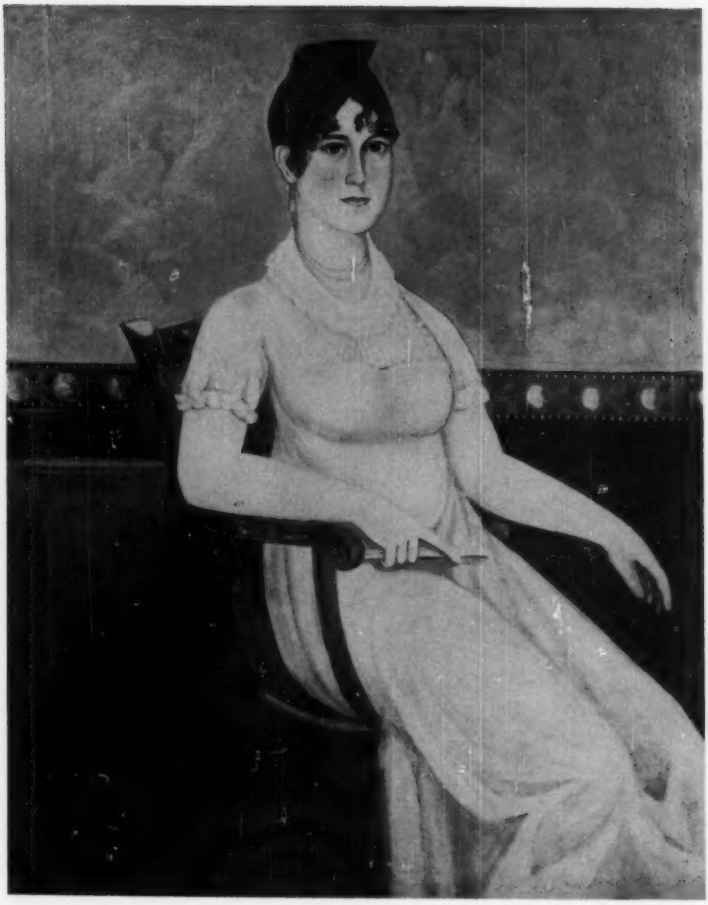


2. ANONYMOUS
New England Faces: Husband
c. 1790. Pastel, 21″ x 15½″
Before conservation

3. ANONYMOUS
New England Faces: Wife
c. 1790. Pastel, 21″ x 15½″
Before conservation

4. ANONYMOUS
"That's My Doll!"
c. 1805. Pastel, 22½" x 30"

5. ANONYMOUS
Baby with Fruit
c. 1805. Pastel on wallpaper, 28″ x 23″



6. ANONYMOUS
The Artist's Wife
c. 1810. Oil on canvas, 44¼" x 34⅞"

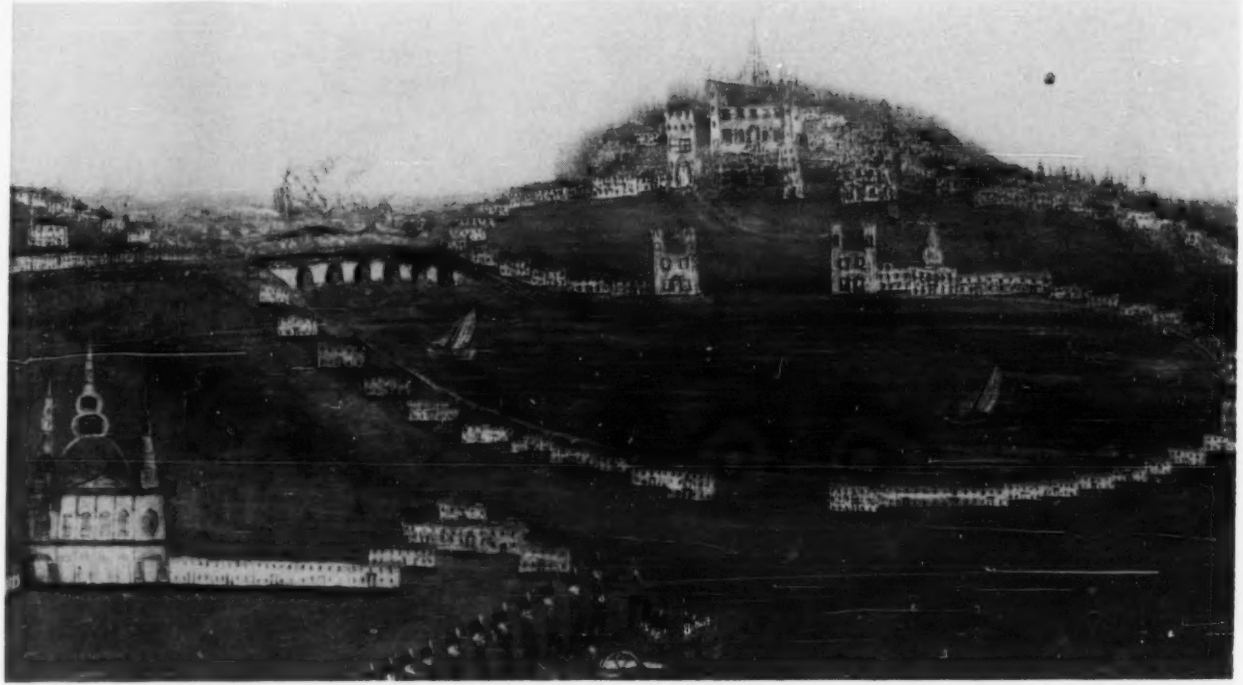
7. ANONYMOUS
The Artist
c. 1810. Oil on canvas, 44¼" x 34⅞"

8. ANONYMOUS
Young Man in a Gray Linen Suit
c. 1815. Oil on canvas, 43¾" x 26"

9. ANONYMOUS
"Mrs. Starke's Brother of Troy"
1820 (dated). Pastel 29″ x 19¾″

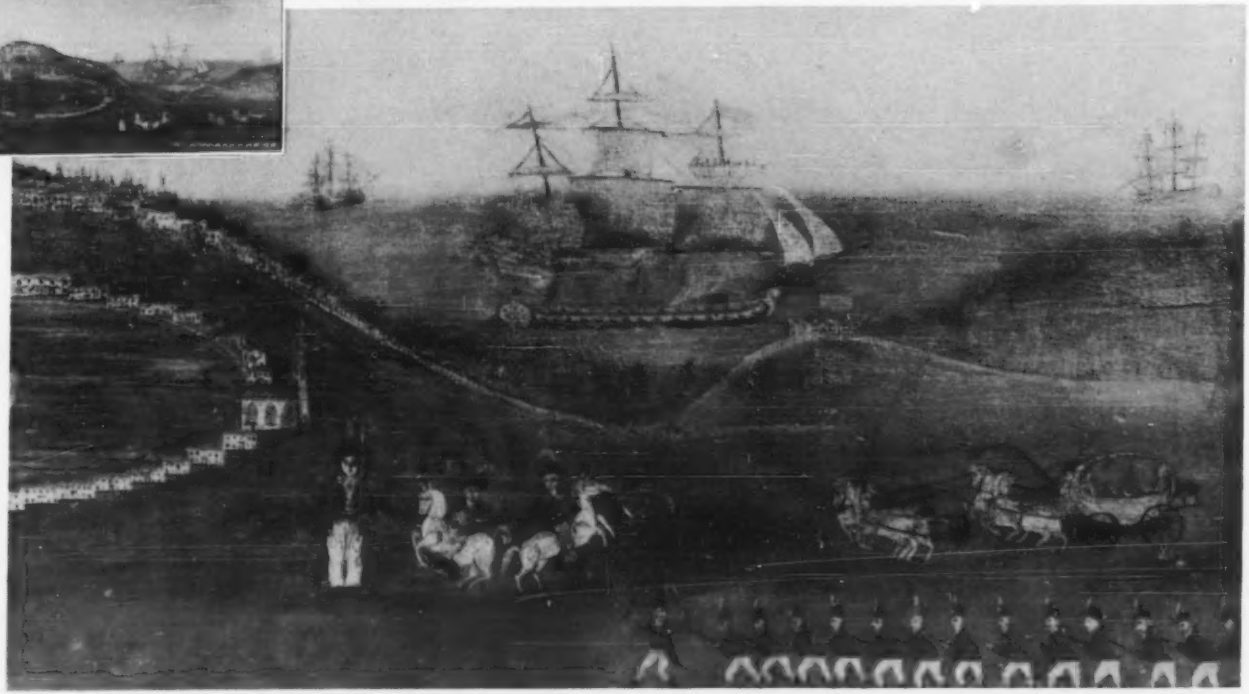
10. ANONYMOUS
A Mariner
1st quarter 19th C. Oil on canvas, 30" x 25⅝"

11. ANONYMOUS
Mother and Child in White
1st quarter 19th C. Oil on canvas, 33½" x 27¾"



ANONYMOUS
Two Armies Before a City—Fireboard
1st quarter 19th C. Oil on wood,
41 1/8" x 54 3/4"

12. Left detail
13. Right detail

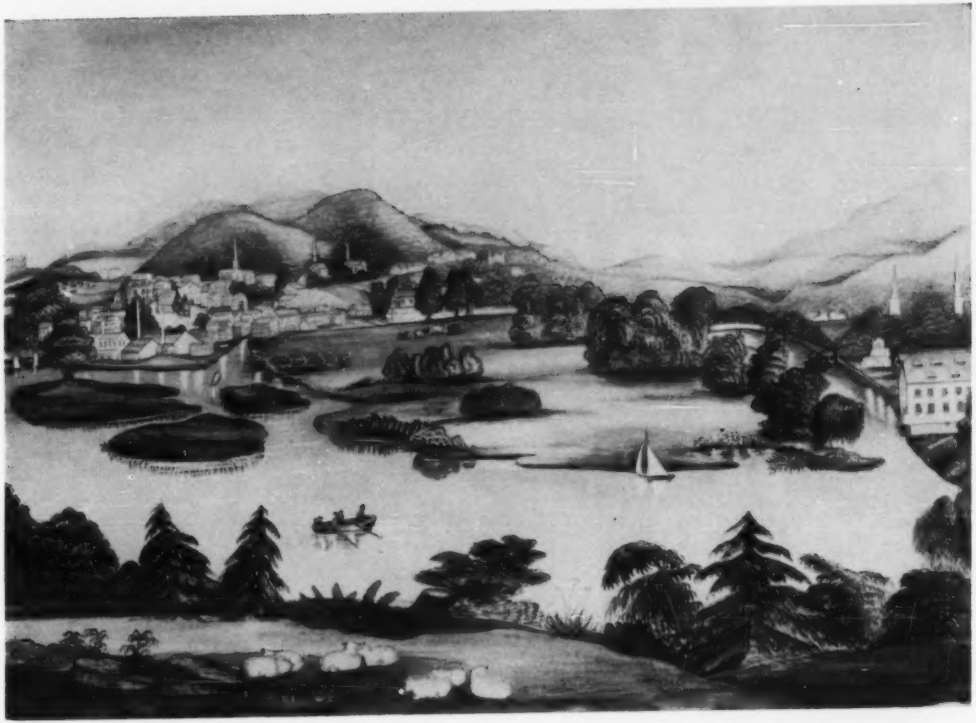


14. ANONYMOUS
Lady in White Bonnet
c. 1830. Oil on canvas, 28⅛" x 23⅛"

15. ANONYMOUS
Negro Child
Early 19th C. Oil on canvas, 24" x 19¼"

16. ANONYMOUS (after Eckstein print of 1805)
Pennsylvania Mill with Conestoga Wagon
Early 19th C. Watercolor, 15¾" x 19¾"

17. ANONYMOUS
Smith Memorial
c. 1830. Watercolor, 15¾" x 18⅝"



18. ANONYMOUS
Town on a River
2nd quarter 19th C. Gouache, 14" x 19¼"

19. ANONYMOUS
Venice
c. 1840. Watercolor, 14¾" x 19¾"

20. ANONYMOUS
Enigmatic Foursome
2nd quarter 19th C. Oil on canvas, 28″ x 24″
Before conservation

21. ANONYMOUS
Curls and Scallops
c. 1835. Oil on canvas, 36″ x 26″

22. ANONYMOUS
Red Mill
Early 19th C. Oil on canvas, 14¼" x 17¾"

23. ANONYMOUS (after Bartlett print of 1837)
"Crow's Nest, from Bull Hill," Hudson River looking toward West Point
2nd quarter 19th C. Oil on canvas, 21¼" x 28¾"

24. ANONYMOUS
The Ironers
c. 1845. Oil on canvas, 30″ x 41″

25. ANONYMOUS (Manner of W. M. Prior)
Fireman
2nd quarter 19th C. Oil on canvas, 36″ x 29″

26. ANONYMOUS (Manner of W. M. Prior)
Brother and Sister Sharing a Book
c. 1845. Oil on canvas, 19⅞" x 23⅞"

27. ANONYMOUS (Manner of W. M. Prior)
Three Children
c. 1845. Oil on canvas, 27⅛" x 27⅛"

28. ANONYMOUS (Manner of W. M. Prior)
Lady in a Fine Scarf
c. 1845. Oil on canvas, 30″ x 25″

29. ANONYMOUS (Manner of W. M. Prior)
William Whipper
c. 1835. Oil on canvas, 24⅛" x 19⅞"

30. ANONYMOUS
Boy with Hammer and Iron Pot
c. 1845. Oil on canvas, 38″ x 24″

31. ANONYMOUS
Two Little Girls in Blue
c. 1845. Oil on bed ticking, 46¼" x 35"

32. ANONYMOUS
Walking the Puppy
c. 1845. Oil on canvas, 36" x 26¾"

33. ANONYMOUS
Picking Flowers
c. 1845. Oil on canvas 44″ x 27″

34. ANONYMOUS
Two Boys in Green Tunics
c. 1850. Oil on canvas, 36⅛″ x 29″

35. ANONYMOUS
Little Girl with a Flower Book
c. 1845. Oil on canvas, 33″ x 27″

36. ANONYMOUS
Child Holding Eyeglasses
c. 1850. Oil on canvas, 26 7/8" x 21 15/16"

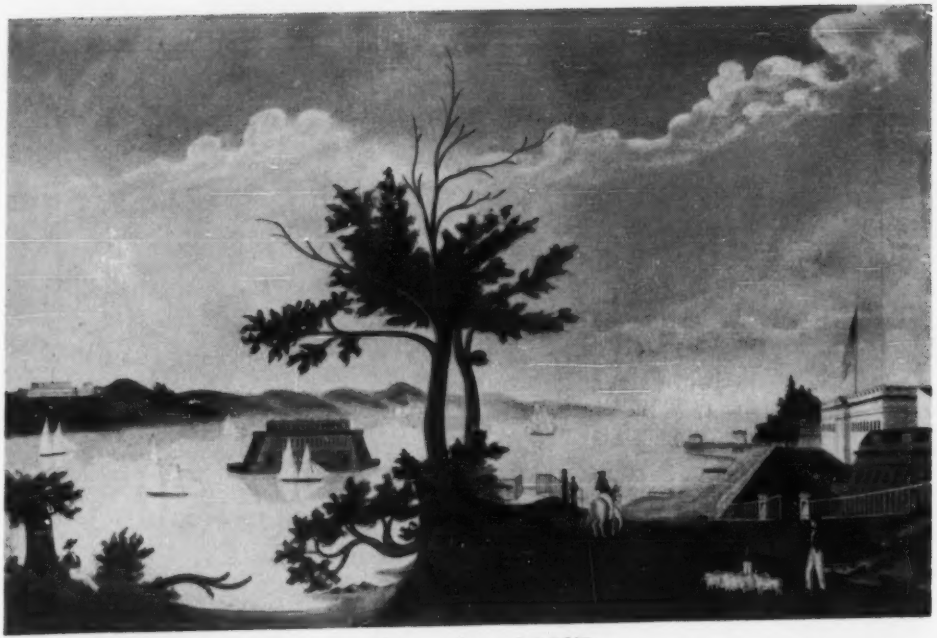
37. ANONYMOUS
Victorian Family
c. 1845. Oil on canvas, 36″ x 28¼″

38. ANONYMOUS
Winter Sports on the Farm
c. 1850. Oil on canvas, 18″ x 24″

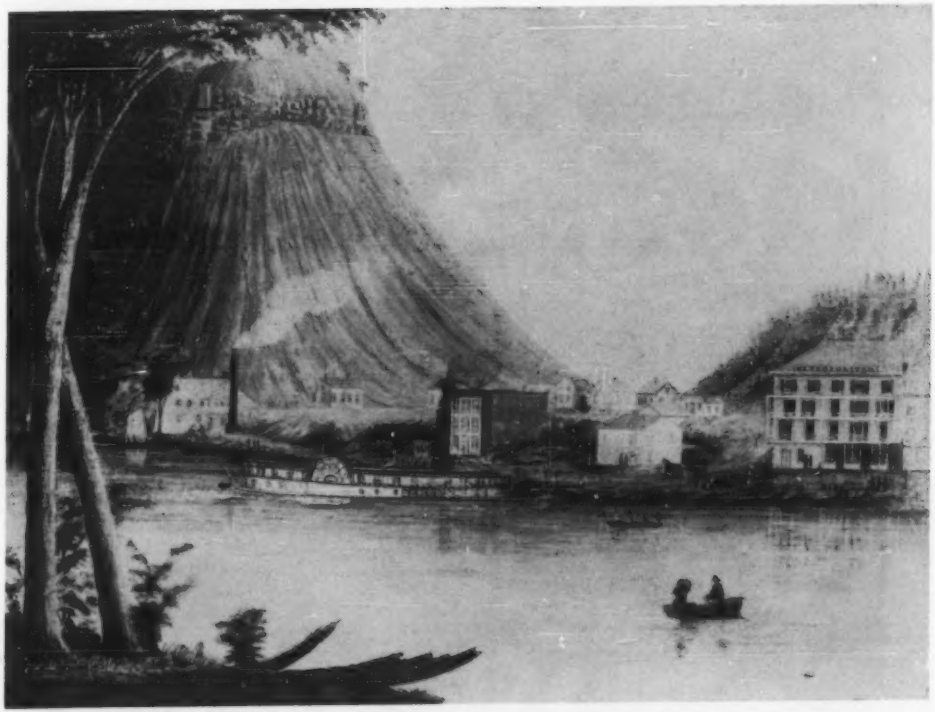
39. ANONYMOUS
The Thrifty Farm
c. 1850. Oil on canvas, 13" x 20⅜"

40. ANONYMOUS
American Madonna and Child
c. 1850. Oil on canvas, 27″ x 22″

41. ANONYMOUS
The Cock
Mid-19th C. Oil on canvas, 30¼" x 26"
Before conservation



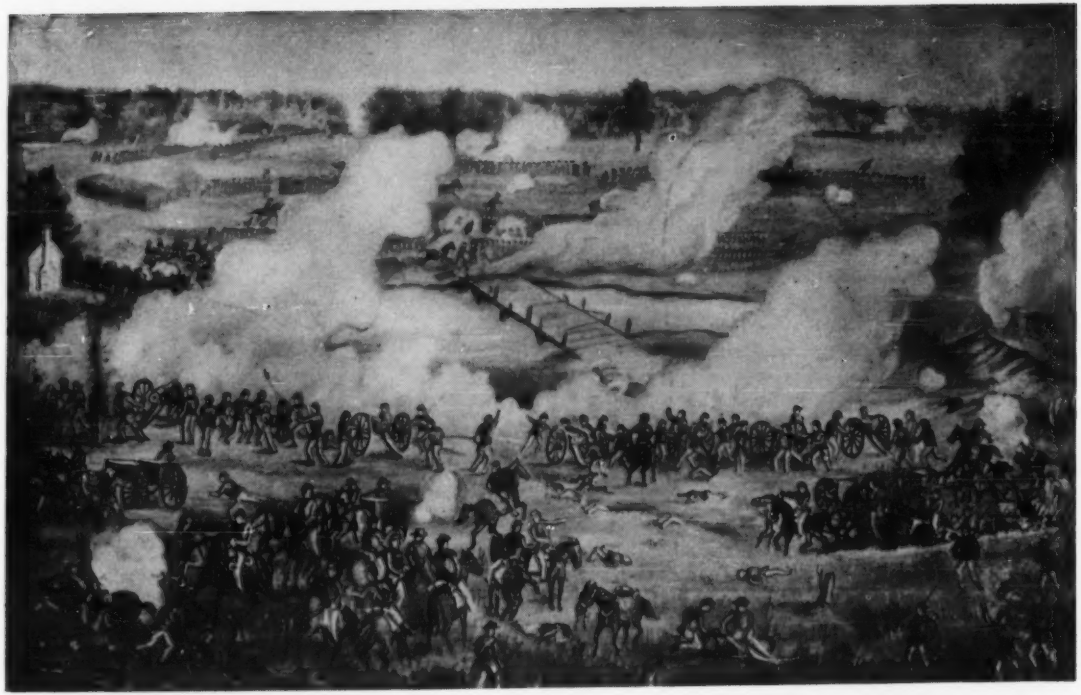
42. ANONYMOUS (After Bartlett print of 1837)
The Narrows from Fort Hamilton (New York Harbor)
Mid-19th C. Oil on canvas, 23¾" x 35"



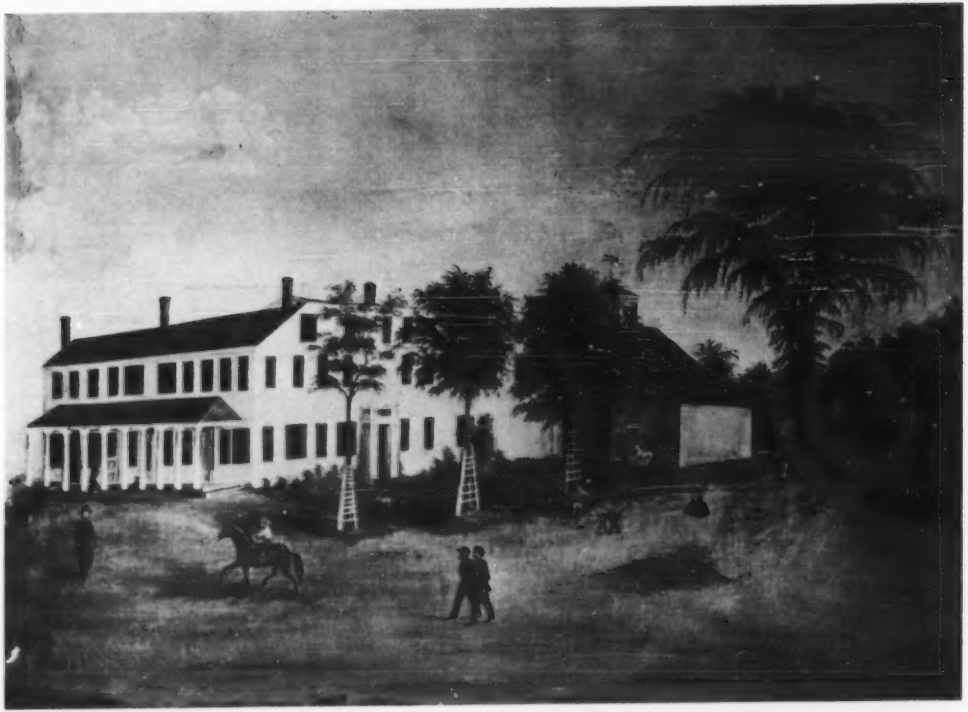
43. ANONYMOUS
Barn Bluff, Red Wing, Minnesota
c. 1860. Oil on canvas, 23⅞" x 32"

44. ANONYMOUS
Screaming Eagle
Mid-19th C. Oil on canvas, 25″ x 30″

45. ANONYMOUS
War Horses
3rd quarter 19th C. Oil on canvas, 24" x 30"
Before conservation



46. ANONYMOUS
Battle of White Oak Swamp, Va., June 30, 1862
Probably 1862. Oil on canvas, 10″ x 16″
Before conservation



47. ANONYMOUS
Mansion with Soldiers
c. 1865. Oil on canvas, 24″ x 32¾″
Before conservation

48. ANONYMOUS
Civil War—Symbolic Panorama
1861-5. Oil on canvas, 24¼" x 29¾"
Before conservation

49. ANONYMOUS
Out for a Drive
3rd quarter 19th C. Watercolor, 10" x 15"

50. ANONYMOUS
Horace Tuttle's Livery Stable
c. 1870. Oil on canvas, 18″ x 24″

51. ANONYMOUS
Victorian Dairy Farm—Study in Green
c. 1875. Oil on canvas, 24⅛" x 34"

RUTH HENSHAW
BASCOM.
1772-1848

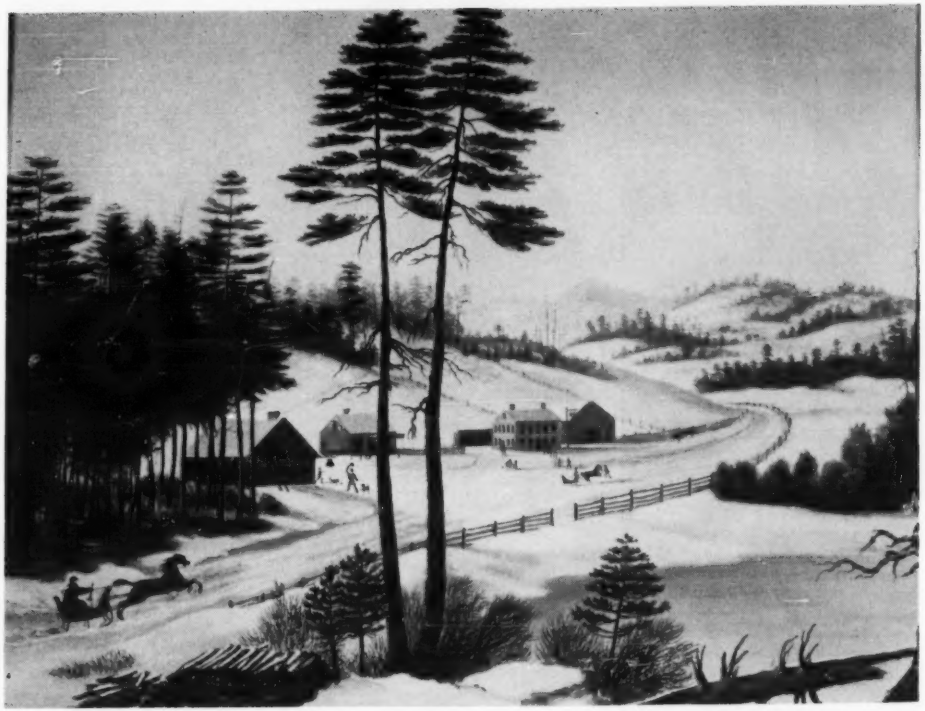
52A. Lady in a Sheer White Cap
(Possibly Mrs. H. G. Henshaw.)
c. 1839. Pastel, 19″ x 14″

52B. "Horatio Gates Henshaw Esq.,
of Leicester" [Mass.]
July 1839. Pastel, 19″ x 14″ (s & d)

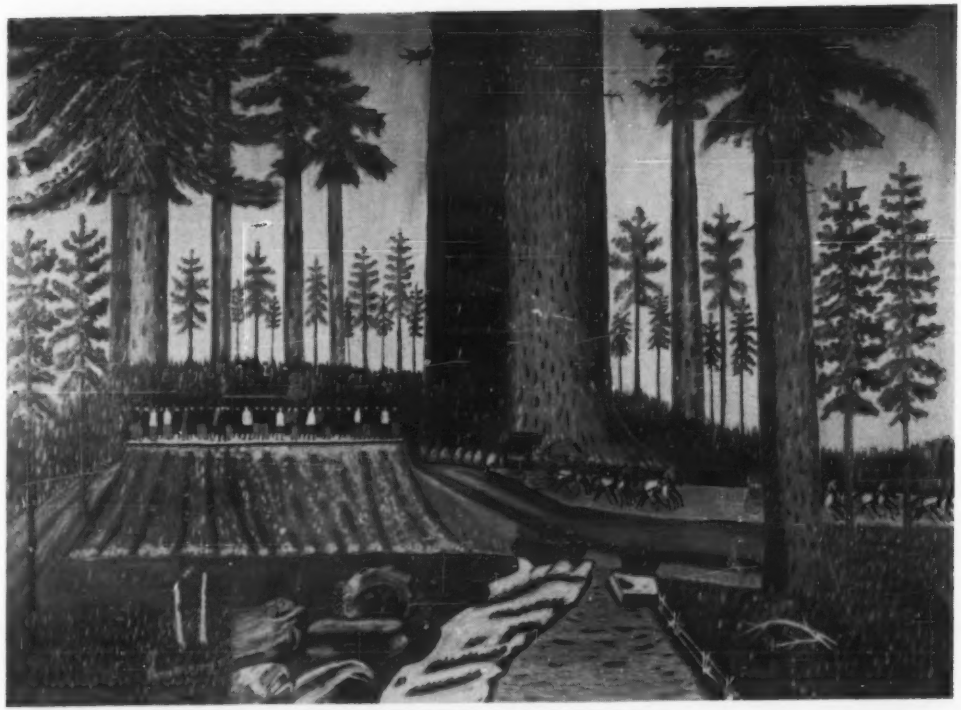
53A. "Eliza Jane Gay,
Fitzwilliam, N. H." (dated)
July 1840. Pastel, 18½" x 13⅛"

RUTH HENSHAW
BASCOM.
1772-1848

53B. Profile of Baby in Orange
c. 1840. Pastel, 16" x 12" (signed)



54. CHARLES E. BECKETT (inscribed on stretcher) 1814-1866/7
Furbish's Dash to Montreal
Probably 1845. Oil on canvas, 18⅝" x 24"



55. F. R. BENNET, or BENNETT (two inscriptions)
Dance on a Sequoia Stump
c. 1855. Oil on canvas, 20″ x 28″

56. JOHN BREWSTER, JR., 1766-1854 (attribution)
Deacon Eliphaz Thayer and his Wife, Deliverance
c. 1800. Oil on canvas, 30" x 40"

57. JOHN BREWSTER, JR., 1766-1854 (s & d)
Francis O. Watts with Bird
1805. Oil on canvas, 35¼" x 26¼"

58. JOHN BREWSTER, JR., 1766-1854 (attribution)
Lady in a Landscape
c. 1805. Oil on canvas, 28½" x 23½"

59. JOHN BREWSTER, JR., 1766-1854 (attribution)
Gentleman in a Landscape
c. 1805. Oil on canvas, 28½" x 23½"

60. JOHN BREWSTER, JR., 1766-1854 (s & d)
One Shoe Off
June 4th, 1807. Oil on canvas, 34⅞" x 24⅞"

61. THOMAS CHAMBERS c. 1808–? (attribution)
Baroque Landscape
Mid-19th C. Oil on canvas, 22″ x 28″

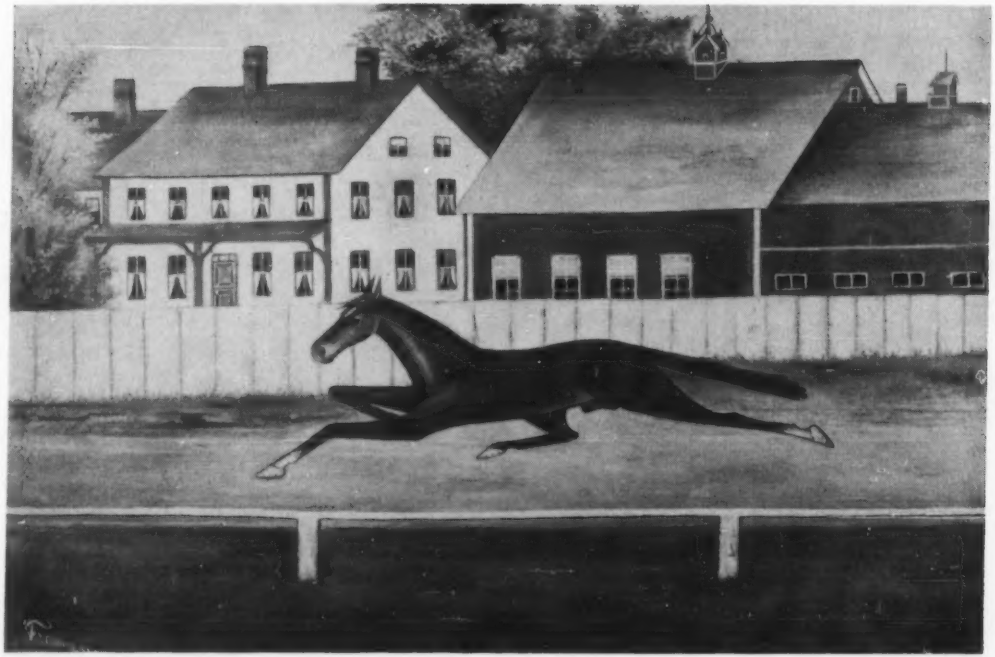
62. ROBERT DARLING (s & d)
Child in a Yellow Chair
March 14, 1835. Oil on canvas, 19⅞" x 15⅞"

63. JOSEPH H. DAVIS
Separate Tables
c. 1835. Watercolor, 12″ x 18″

64. A. ELLIS (inscribed on back)
Lady with a Nosegay
c. 1830. Oil on panel, 26½" x 22⅛"
Note curvature of the panel

65. A. ELLIS (inscribed "A.E." on back)
Gentleman with a High Collar
c. 1830. Oil on panel, 26⅞" x 21⅛"
Note curvature of the panel

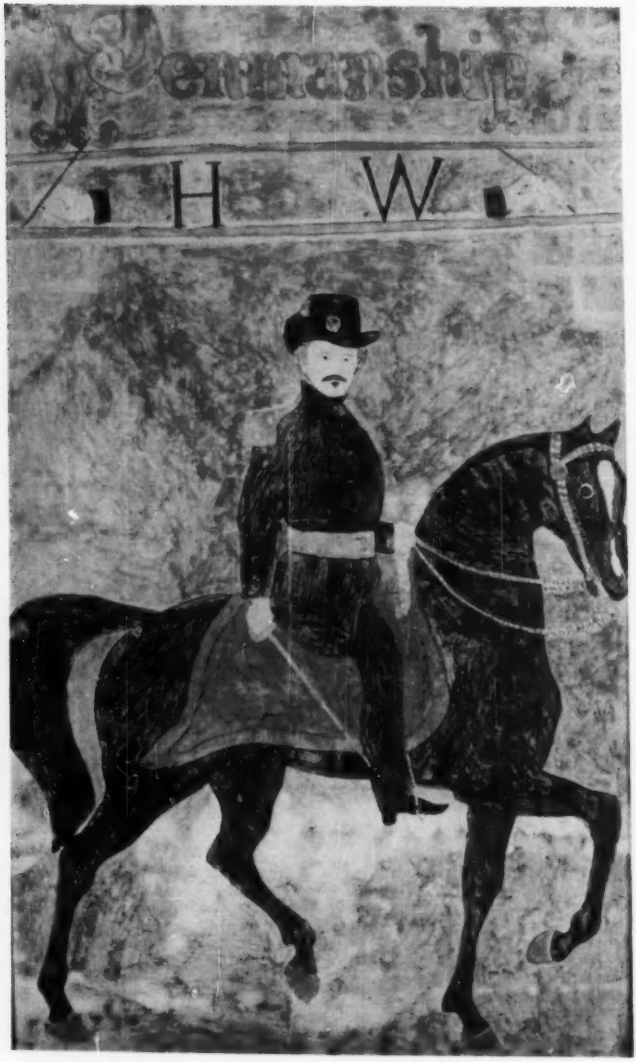
66. ERASTUS SALISBURY FIELD, 1805-1900, (attr.)
Girl in Yellow with a Red Doll
c. 1845. Oil on canvas, 42⅛" x 24¼"



67. FREEMAN (signed)
Peter Volo
c. 1914. Watercolor, 12⅛" x 18"

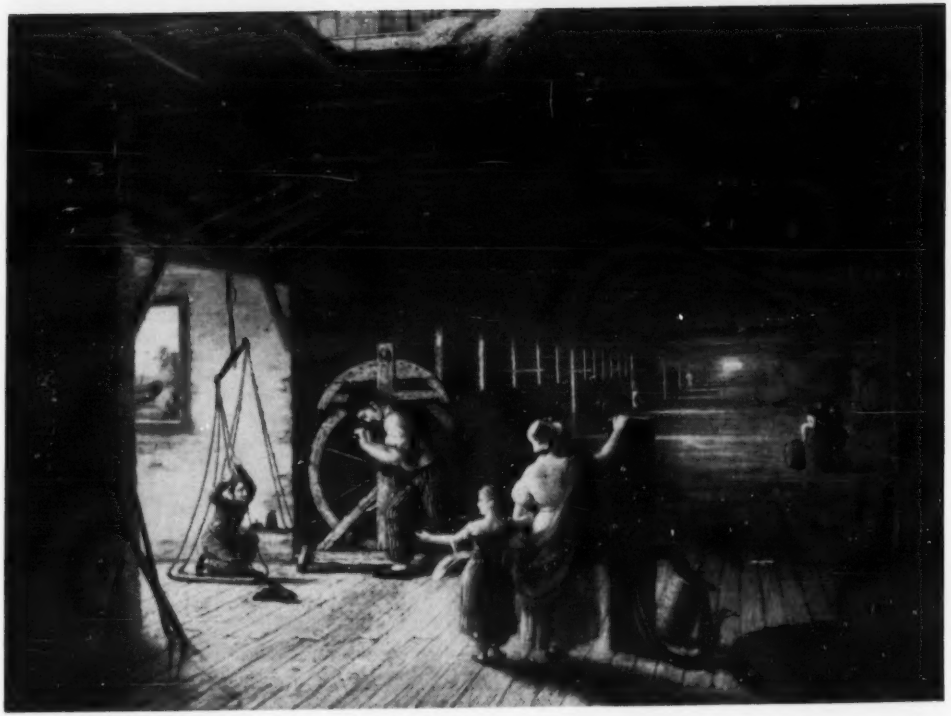
68. L. A. GOULD (signed; after a print by Lumley)
Niagara Seen with Different Eyes
4th quarter 19th C. Oil on canvas, 17″ x 24″
Before conservation

69. H. B. C. (s & d)
Rural Life
1853. Oil on canvas, 17½" x 24⅛"

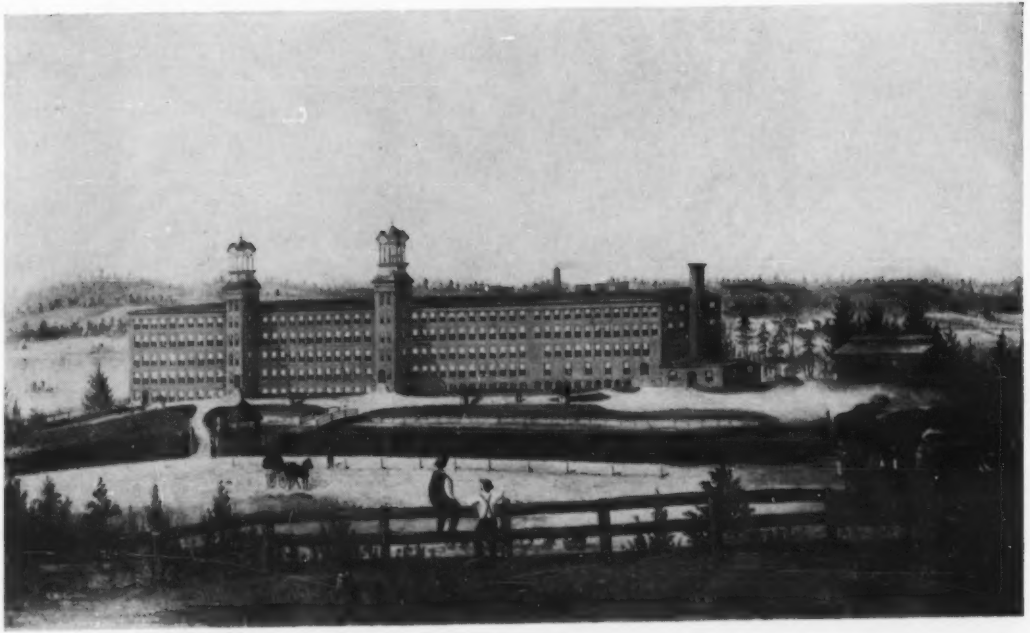


70. H. W.
Officer on Horseback
c. 1865. Watercolor, 15″ x 9″

71. CHARLES A. KEYES (inscribed on the back)
Geo. S. Howe Driving Rough and Ready, Worcester, Mass.
3rd quarter 19th C. Oil on canvas, 21⅞" x 30"



72. CHARLES BIRD KING, 1785-1862
(inscribed on the back "C. B. King")
Rope Walk Interior
c. 1815. Oil on canvas, 40¼" x 54½"



73. G. McCONNELL (s & d)
Factory
1871. Oil on canvas, 29⅞" x 49¾"

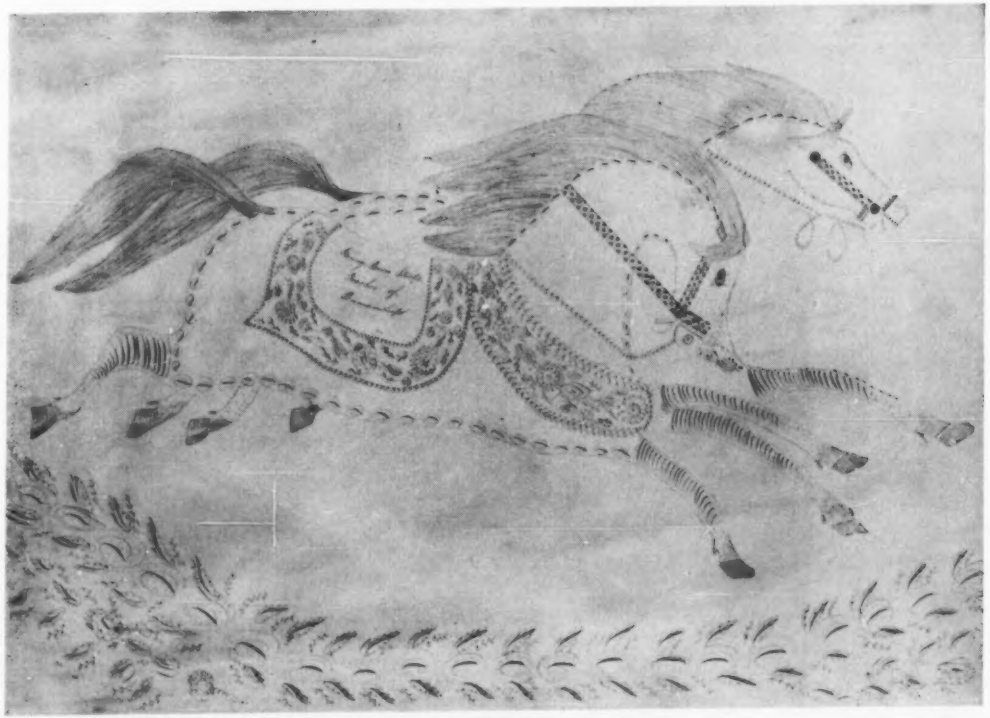
74. DEACON ROBERT PECKHAM, 1785-1877
(inscribed on the back)
Mrs. William Cornee with Music
1836. Oil on cardboard, 32¼" x 26"
Before conservation

75. DEACON ROBERT PECKHAM, 1785-1877
(inscribed on the back)
William Cornee with Flute
1836. Oil on cardboard, 32¼" x 26"
Before conservation

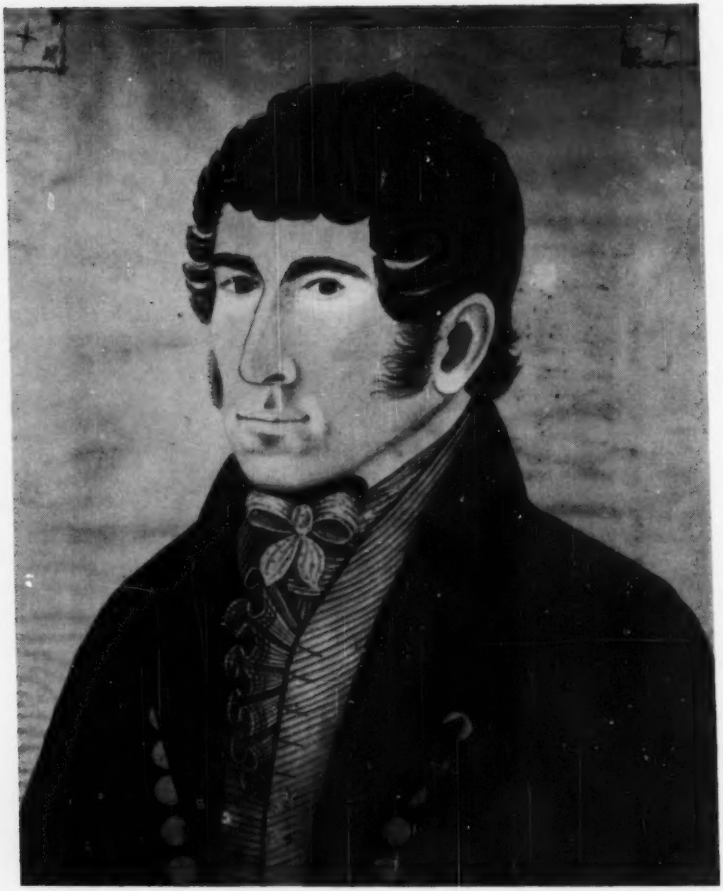
76. WILLIAM MATTHEW PRIOR (s & d)
Little Child with Big Dog
1848. Oil on canvas, 35¼" x 29"

77. JOACHIM FERDINAND RICHARDT 1819-1895 (s & d)
Emporium of Indian Curiosities
1856. Oil on canvas, 18½″ x 25″
Before conservation

78. JOSEPH WHITING STOCK, 1815-1855 (signed)
The Young Hammerer
c. 1845. Oil on canvas, 30″ x 25″



79. FANNY BOWEN STREETER (signed)
Galloping Horses
c. 1840. Pen and ink, 14" x 20"



80. MR. WILLSON (s & d)
Barnard Stratton of Amherst, N. H.
Sept. 16, 1822. Watercolor and ink, 19¼" x 15"

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ARTICLES OF INTEREST TO YORKERS

Selected by
DOROTHY C. BARCK

BUDKA, Metchie J. E. "Journey to Niagara, 1805, from the Diary of Julian Ursyn Niemcewicz, Translated from the original manuscript with an Introduction and Notes." *The New-York Historical Society Quarterly* XLIV:72-113, January 1960. Illustrated.

Diary of the polish poet and patriot, who traveled from Elizabeth, N. J., to Niagara Falls, October 5-26, 1805, with the 3rd Viscount Bolingbroke, *via* Chester, Goshen, Kingston, Catskill, Albany, Schenectady, Canajoharie, Herkimer, Utica, Skaneateles, Geneva, Canadaigua, Batavia, and Buffalo.

CALLCOTT, George H. "Historians in Early Nineteenth-Century America." *The New England Quarterly* XXXII: 496-520, December 1959.

Including James Parton, Washington Irving, James Fenimore Cooper, William Dunlap, and Edmund Bailey O'Callaghan.

CHAPIN, Bradley. "Colonial and Revolutionary Origins of the American Law of Treason." *The William and Mary Quarterly*, 3rd ser. XVII: 3-21, January 1960.

CLAY, George R. "The Lightbulb Angel: Towards a Definition of the Folk Museums at Cooperstown." *Curator* III: 43-65, January 1960. Illustrated.

With a number of pictures of the Farmers' Museum and Fenimore House.

COOKE, Jacob E. "Alexander Hamilton's Authorship of the 'Caesar' Letters." *The William and Mary Quarterly* 3rd ser. XVII:78-85, January 1960.

Questioning that he wrote the two "Caesar" letters published in the N. Y. *Daily Advertiser* of October 1 and 15, 1787.

DOUGLASS, Harry S. "Earlier Days at Wethersfield Springs." *Historical Wyoming* XIII (no. 2): 33-47, January 1960. Illustrated.

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BOOK REVIEWS

Richards Atlas of New York State. (First Edition) Robert J. Rayback, Editor-in-Chief. (Frank E. Richards, Phoenix, New York, 1957-1959. Pp. 66. $69.50)

Richards Atlas is a departure from the traditional, and, within limits, is well adapted for the classroom reference shelf. It is not inexpensive and at present is far from complete. Sturdy post binding, however, will facilitate inclusion of additional sheets as they become available. Measuring an adequate 17 by 22 inches, the atlas must be judged at face value, for no preface informs us of its purpose or scope. A locational index would be useful, and obviously would have to be revised as new sheets are issued. Lack of a gazetteer is a serious omission, but perhaps one will be forthcoming following the current census.

Thirty-three pages contain colored maps, many of page size, attractively produced and divided roughly into groups as follows: two reference (which do not replace a good gasoline company road map for smaller towns and road network), five physical (of which four show stages of glacial retreat), four about Indians, four dealing with surface water and minerals, seventeen historical, five climatic, three surface transportation and manufacturing, and three of literary history. The publisher plans to remedy weaknesses in the geography category, in which some obvious omissions include population, agriculture, airways and airports, recreation, soils, landform, and vegetation maps, and more economic, commercial, climatic, and detailed reference maps.

The maps, each presenting a single theme, are vivid and legible. Correctly, they include legend, scale of miles, latitude, longitude, compass arrow, and source, when derived from another publication. Some are excellent, as the Indian maps, and one wishes there were more with the detail of "Land Patents, Grants, Purchases . . . 1624-1800." On the other hand, it is questionable whether we need a full page

map showing mean annual precipitation (p. 48) when four quarter page precipitation maps would be sufficiently large and present a more complete picture. The maps are designed also for separate sale as classroom visual aids, and, hence, there is the disadvantage of fewer and less detailed maps than necessary for research purposes.

Standards of accuracy are reasonably high, but first edition errors and omissions have not been avoided entirely. For example, "Public Water Supply . . ." (p. 20) shows no bodies of surface water within the state, depicts Point Peninsula (near Sackets Harbor) as an island, and fails to show Sodus Bay, among others, on the southern shore of Lake Ontario. On page 22 areas underlain by gypsum are, by their color, nearly indistinguishable from areas underlain by limestone and dolomite. On page 47, use of a constant color scheme and temperature category on the four "March of the Seasons" maps would aid the process of understanding. This reviewer wonders about the "Literary History . . ." map on page 58 which excludes Jean Webster (Fredonia) but includes the statement, "Here the Cardiff Giant was unearthed (1869)," with no indication of related literary significance.

Thirty-three pages of text provide an extensive and useful supplement to the 33 pages of colored maps (or is it the other way around?). Topical coverage and limitations approximate those of the feature maps, and, in addition, we can read about the unmapped "Indian Life and Economy." Included with the text are small maps, graphs, a few photographs, and many sketches.

Richards Atlas of New York is certainly a contribution to dissemination of knowledge and understanding of our state. It belongs in our libraries and our classrooms, where appropriate. But it seems fair to say that this atlas, together with the maps in laminated form, is designed more as a learning aid for pre-college and, perhaps, college students than as a scholarly research tool.

State University of New York
College of Education at Cortland
ROGER C. HEPPELL

Alexander Hamilton, Portrait in Paradox. By John C. Miller. (Harper & Bros., 1959. Pp. xii. 659. $8.50)

The story of Hamilton and his times is told with knowledge and animation. Professor Miller writes smoothly and with colloquial touches unusual in a work devoted to our major historical ancestors. Though parts of Hamilton's contribution present difficulties from their intricate nature, the author deals with these skilfully, not permitting them to halt the narrative. The account is divided into five parts, each depicting a phase of Hamilton's passion for union.

The volume is replete wtih insights which reinterpret the hero. "While he spoke the language of conservatism, Hamilton in fact undertook to revolutionize the economic and political life of the United States. . . . Far from envisaging the federal government as a guarantor of the existing order, he intended it to play a decisive part in shaping a progressive national economy. No man in the United States had less love for the *status quo*. . . . If Hamilton's plans looked forward to the day when the United States would become a great commercial and industrial nation, the method . . . looked backward to mercantilism. . . . he owed more to Colbert . . . than to Adam Smith. . . ." This is perceptive and accurate, and Hamilton's reputation gains by Professor Miller's appreciation of qualities which have been neglected or denied by many. The stereotype of Hamilton—individualist, partisan of privilege, relying on private initiative rather than governmental guidance—is pretty well set aside in these pages.

Other features of the book are less readily understood. Why paradox? Is that to say that Hamilton's life is inexplicable? But the biographer undertakes, presumably, to give reasons for all and maybe to reconcile seeming contradictions. The author makes Hamilton more calculating, less emotional than perhaps was the fact, and thereby creates problems. If he would allow more ardor in the wooing of Betsey Schuyler, he would be less surprised that Hamilton responded to the entreaties (if that is how it was) of Maria Reynolds. Nor is Hamilton chargeable with splitting a union which he was so

zealous to weld. Put briefly, it was slavery that prevented the planting states from adopting and being transformed by Hamilton's counsel of economic diversification. Hamilton was the inveterate foe of slavery, and his disciples a few years after his death were pleading with the South to join anvil and loom to the plough. If Professor Miller means that lingering in the agricultural state might have preserved harmony, it is clear that Jefferson could not have prevented the industrial revolution from leaping to these shores.

Hamilton's true fault as nation-builder—as he himself declared in the end—was his neglect to consult the people until he and his party were discredited in their eyes. His use of centralized control, his rallying of an elite, were necessary when he had to dispel confusion and construct new institutions. It was hard to know where this preparatory stage, so needed for decision and efficiency, should conclude, and Hamilton let it run on too long. He should have hearkened to the popular demand for peace with France which John Adams heard clearly. By this time, as Professor Miller says, Hamilton had lost his grasp, his judgment had deteriorated.

A couple of errors of fact may be mentioned for the record, though they are not important. Robert Hanson Harrison was Washington's aide and secretary, not Richard Harison; though both were lawyers, both firm friends of Hamilton, they were quite different men. Also the circumstances of Hamilton's lobbing some cannon-balls across the Raritan seem to be mistaken. Sometimes it is difficult for the very attentive reader to identify, in the notes, just the reference for a particular or a quotation, and he must accept inference on occasions when proof would be agreeable. Lack of fullest documentation is a defect of the story's merit. Compression of a life without leisure into one volume is a task which Professor Miller has performed with distinction, and his work will be met with gratitude and enjoyment.

Hofstra College BROADUS MITCHELL

The Adams-Jefferson Letters; The Complete Correspondence Between Thomas Jefferson and Abigail and John Adams. Edited by Lester J. Cappon. (University of North Carolina Press, Chapel Hill, N. C., 1959. Pp. li 638, 2 volumes, $12.50)

John Adams and Thomas Jefferson shared many of the most dramatic moments in the birth of a United States. Each had been active in the Patriot movements for several years when they met for the first time at the Continental Congress in 1775. They shared the responsibility, if not the general recognition for the Declaration of Independence. Postwar years found them both in diplomatic posts in Europe; Adams in London and Jefferson in Paris had many contacts, both official and personal. As Secretary of State and Vice-President, they participated in the task of assisting Washington to create a new nation.

Political parties separated them, and in 1796 the two former friends were opponents for the Presidency. The freakish outcome left John Adams, the Federalist, in the White House and Jefferson, his opponent, as Vice-President. The next four years were marked by growing friction and eventual animosity. In 1801 the defeated Adams stalked in petulant fury from the White House and all communication between the former friends came to an end. Reconciled in 1812, largely through the efforts of such mutual friends as Dr. Benjamin Rush, Adams and Jefferson remained close and frequent confidants until death claimed them both on the fiftieth anniversary of the signing of the Declaration of Independence.

The correspondence of these two Founding Fathers is one of the most significant in our entire national literature. In their letters to each other, Adams and Jefferson revealed much of their inner thoughts and feelings, discussed the great philosophical and political problems of their day, weighed their contemporaries and reminisced about their young manhood and the birth of the Republic. Parts of their correspondence have been available, in numerous editions. Now, for

the first time, all known communications between the two are brought together.

The first volume covers the period from 1777 to the violent break in their friendship in 1801. It also contains the seven poignant letters exchanged between Jefferson and Abigail Adams, John's wife, in the summer and fall of 1804. This exchange was occasioned by Abigail's note of sympathy after the death of Jefferson's younger daughter. The second volume begins with John Adams, on January 1, 1812, writing to Jefferson and closing his letter with

> I wish you Sir many happy New Years and that you may enter the next and many succeeding Years with as animating Prospects for the Public as those at present before Us. I am Sir with a long and sincere esteem your Friend and Servant
>
> John Adams

On April 17, 1826, ten weeks before their deaths, John Adams closed this correspondence with "My love to all your family, and best wishes for your health, John Adams." In between, in volume two, are more than one hundred and sixty of the finest letters ever written by major political figures. Religion, philosophy, statecraft, political theory, agriculture, industry—no subject seems to have escaped their interest.

Dr. Cappon and the publishers have cooperated in a magnificent performance. The introduction illuminates and the frequent documentation clarifies and explains. The binding, typography and illustrations enhance the value of the most unusual volumes. Fortunate the reader into whose living room or study the "tall, angular Jefferson" and the "chubby, rotund Adams" can wander and carry on their conversation.

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College of Education at Cortland
RALPH ADAMS BROWN

In The Days of McKinley. By Margaret Leech. (Harper and Bros., 1959. Pp. viii. 686. $7.50)

Margaret Leech has probably written as definitive a biography of William McKinley as history warrants. While not a highly documented policy analysis of the McKinley administration, it is a completely fascinating description of the people and events in and around it. It is remarkable that in reporting the political, military, and deplomatic events of McKinley's day the treatment of the Administration *per se* is as thorough as it is.

Miss Leech's followers are, of course, quite prepared for this most recent work by having read her historical account of the capital during the Civil War, *Reveille in Washington*, published in 1941. Again, the nation's capital and its principal actors are brought to life. The important figures are thoroughly assessed—more in terms of detail of behavior than precise policy roles in the Administration. Secretary of War Alger, private secretary George B. Cortelyou, Admiral Dewey, Senator Mark Hanna, Secretary of the Navy Long, Vice President Roosevelt, Elihu Root, and Mrs. McKinley draw much of the author's attention. Their portraits are valuable additions to the historical record. That of Mrs. Kinley will very likely not be duplicated. The description of McKinley's preoccupation with her state of life-long epilepsy is gripping.

The panoramic sweep of Washington at the turn of the century serves as a rich backdrop for understanding the 25th president. McKinley comes off fairly well. For example, Miss Leech refutes rather successfully the stereotyped impression that a stronger president could have avoided the 1898 war. She feels that war was unavoidable and by setting aside his own predilection for peace he ". . . rightly refused to abdicate his function as Commander in Chief, and leave nation, as well as party, divided and rudderless in a time of crisis." She notes a comparable enlightened handling of important domestic issues. Illustrative is his attitude on the tariff. In his first year in the Presidency, McKinley confided to La-

Follette that his "greatest ambition was to round out his career by gaining American supremacy in the world markets." He worked toward that end.

Miss Leech has not overstated her case for President McKinley. Although a man of limited ideas, he served well in the laissez-faire spirit of his day: ". . . a man of unquestioning faith; . . . frock coated dignity . . . dedication to the people. . . ." It is difficult not to accept the author's sympathetic interpretation. Perhaps the lesser station so frequently assigned to President McKinley has stemmed from confused attempts to see him as a 20th century man.

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MARTIN L. FAUSOLD

Hidden America. By Roland Wells Robbins and Evan Jones. (Alfred A. Knopf, New York, 1959. Pp. viii. 264. $5.00)

American archaeology, a fascinating subject, has until recent times often been concerned with either antiquarian problems or Indian sites. The latter dates back through Jefferson's investigations of Indian mounds in the eighteenth century to the Truro Indian mound at Cape Cod, perhaps the earliest American "dig" which is dated 1622.

However, the investigation through archaeology of the earliest white settlements of America is a relatively new endeavor, and Roland Wells Robbins, along with the Jamestown and Williamsburg archaeologists, has done much valuable and interesting work in this field. Originally a carpenter and house-painter, he forsook the implements of that occupation for the probe rod and spade when he became interested in the work of the Thoreau Society and others in locating the exact site of the cabin at Walden Pond. Proceeding from there, Mr. Robbins conducted extensive "digs" at Saugus, Shadwell (Jefferson's birthplace), and Philipsburg Manor in Tarrytown, at the latter of which he is still working. Indeed, this reviewer was fortunate enough to have observed Mr. Robbins' work at close hand for nearly two years at the

Tarrytown restoration, thereby gaining some insight into the scope of his operations, the complexities and detail involved, and the knowledge required.

To this reviewer, *Hidden America* has one main failing—it leaves the reader with the erroneous impression that archaeology is a simple thing, and that all the layman needs is a probe rod, a few other basic tools, and a mound or declivity into which he can dig in order to duplicate Mr. Robbins' achievements. Much more is involved, and Mr. Robbins does a disservice by overemphasizing the idea that he is self-educated without explaining the extent to which he has educated himself. His own modesty notwithstanding, archaeology can not be a "dig it yourself" project, to use a most unfortunate phrase coined at one of his projects, because the dangers inherent in amateur efforts, unless closely supervised and guided by experts, are manifold. Mr. Robbins' own close supervision of the Tarrytown project belies this impression of the operation's simplicity. Although the archaeologist must rely upon a host of experts to analyze his findings, he, too, must be something of an expert in soils, tides, artifacts, and the recognition that he has found something of significance which, to the uninitiated eye, may seem trivial and unrelated.

In line with this oversimplification, Messrs. Robbins and Jones have failed to explore in as great a detail as one would desire several of the actual "digs" in which the former has participated. The treatment of the Walden and Shadwell operations seem much fuller than those of Saugus and Philipsburg Manor. Much more information must have been available on the extent to which the ironworks recreated at Saugus has followed Mr. Robbins' findings. Also, there seems to be a peculiar vagueness in his discussion of the Tarrytown project at which he has been engaged for three years. How have his findings there correlated with the original archaeological investigations done several years earlier, and to what extent has his work proven the validity of the existing restoration?

Instead of providing a firsthand report on the utilization

of archaeological findings by tapping the vast reservoir of data available to them, Messrs. Robbins and Jones have filled the second half of the volume with a popular account of what has been done by others, professional and amateur, in primarily Indian and pre-Columbian archaeology from New Hampshire to North Carolina, and from Cape Cod to Omaha. Interesting as this may be, the reader can only regret the lost opportunity for a more thorough report on the work of a leading authority in his field.

Lest these criticisms suggest that *Hidden America* can be safely neglected by anyone seriously interested in the history of early America, let this reviewer hasten to correct that impression. Despite its faults, this book remains an invaluable commentary on a most important series of projects, containing as it does information available from no other source. The evidence uncovered by Mr. Robbins from beneath the ground is a significant complement or supplement to the written documentation upon which the historian must rely. It is only to be hoped that those who administer the great restoration projects will learn to utilize both forms of evidence to the utmost, thereby presenting to the American public the truest possible image of the ways in which their forebears lived.

Brandeis University LAWRENCE H. LEDER

CORRECTED PRICE

The price of *A Selective Bibliography of Publications on the Champlain Valley*, compiled by Gertrude E. Cone, is $3.00. It was incorrectly given as $2.50 in the January, 1960 issue of *New York History*, page 109.

JARED VAN WAGENEN, JR. 1871-1960

The death of Jared van Wagenen, Jr., on March 25th took from the Trustees their senior member, one who had served the Association in many valuable ways since his election in 1945.

In the early years of The Farmers' Museum his great knowledge of farming on the New York frontier was an invaluable source of scholarship and counsel. He was intensely interested in our Farmers' Museum Junior Show and the great moment was always his, for he presented the cup for the Best in Show to the young winner. On this occasion he invariably spoke to the purpose of making the young farmers aware of the long and honorable tradition of which they were a part.

His little pamphlet, *The Golden Age of Homespun*, was invaluable to all who were interested in the ways of our early rural craftsmen and farm folk but we were able to persuade him to greatly enlarge that work, long out of print, and the new work by the same title (published by Cornell Press in 1951) has taken its place as a standard reference in the field of rural social history. He has left with us an autobiographical manuscript which traces many of the changes in farm ways which he himself observed with keen, perceptive eyes during his 89 years of full living. This we expect to publish in the near future.

The original pamphlet was a result of Mr. van Wagenen's interest and participation in the founding of the Witter Museum at the State Fair. To the best of my knowledge this museum, sponsored by the New York State Agricultural Society, was the first American folk museum to demonstrate the old crafts and handskills which, even in 1925, were rapidly disappearing.

One could write at great length of all he did, of the causes of education, history and agriculture which he served. But it is what he was that we shall remember. He spoke of him-

self as "the very last Puritan" and there was an appropriateness about this phrase. He looked back with pleasure and sympathy to his New England ancestors, tending to ignore the Dutch forebears who gave him his name. I think the sense of duty, the religious seriousness, the moral urgency of the Puritan mind supplied him with his yardstick of values. His love of the past came, in part at least, from a feeling that in an earlier time those Puritan values dominated rural life.

It was no accident that Jared wrote and spoke with a literary style reminiscent always of the Old Testament prophets. He was at one with them, a latter day patriarch whose revelation was in part the sympathy which flows from the fructifying earth to the tiller of the soil. For farming was a religion to him and farm folk, God's truly chosen people.

We shall miss this old friend, his zest and intellectual curiosity, his confident echoing of historic values, his ever attractive balance of humility and pride. Nor shall we see his like again.

L. C. J.

The Jared van Wagenen, Jr. Fund has been set up to establish a memorial to our friend. It will be used in his home community where so much of Jared's interest was centered. Checks should be made out—Jared van Wagenen, Jr. Fund—and mailed to Jared van Wagenen, III, Lawyersville, New York.

THIRTEENTH ANNUAL SEMINARS ON AMERICAN CULTURE

July 3-9 and July 10-16, 1960